

October 18, 1960

Mr. Leslie Freeworth
1724 North Edgemont Street
Los Angeles 27, California

Dear Mr. Freeworth:

As the gallery was closed for almost three months and we
are just getting back into action after an extensive re-
building project I have not had time to take care of my
correspondence earlier.

Within a week or so everything will be in order and I shall
return the material to you. I am referring to the magazine,
etc., Mrs. Rudman left with me.

Because I feel as you do about any of the official activities,
I have abstained from any associations with the forthcoming
Worlds Fair and as a matter of fact have no contacts whatso-
ever with the officials or with the members of the committee.
Based on the contents of your letter I am sure that you can
handle the matter much more satisfactorily. However, if there
is anything I can do in some other direction I shall be glad
to be of assistance. And if you plan to be in New York at
any time in the near future do call me when you arrive so
that we can arrange to meet.

Sincerely,

EGH:mc

Tél. BALZAC 33-25
33-26

149 - 151, BOULEVARD HAUSSMANN
PARIS 8^e

October 25, 1960

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

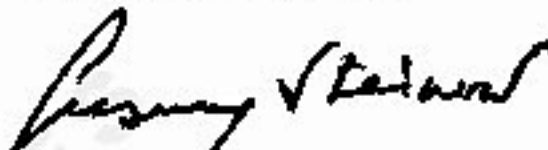
Dear Mrs. Halpert:

I should like to apologize for not having written to you earlier to let you know that the painting and wood carving arrived safely in Paris, and were delivered in good condition to our home.

Sending paintings via air-freight was a new experience for me and I have to admit that it has proven rather satisfactory.

My wife and I were very pleased to see you and we are hoping to be able to call on you again during our next trip to the United States which unfortunately may not be before several years.

Sincerely yours,



Gregory Stainow

GS/js

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 18, 1980

Mr. Felix Landau
Felix Landau Gallery
702 North La Cienega
Los Angeles 46, California

Dear Felix:

We are gradually getting ourselves organized after the frightful summer of utter confusion. Now in order to facilitate the final checking of inventory, I am writing to all consignees to return whatever pictures, etc., are still outstanding. Won't you please return the balance of items on your list. Shortly afterward if you wish we can send you a fresh consignment.

In the event that you did not receive a copy of our catalog, I am enclosing it now. Among other things, our mailing list has been partially destroyed but this, too, is being remedied in the near future. I might repeat that I am disappointed in the two Zajacs which are catalogued as they seem very minor in the relation to the previous group we had and particularly so for an exhibition of this nature celebrating our 35th Anniversary. I hope you don't mind my being frank— although I had the feeling that you resented very much my conversation with you some weeks ago. However, I send you my best regards.

Sincerely,

EGH:mc

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10-15-60

10-15-60

End. default 10-15-60

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THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Gallery
32 East 51st Street
New York

October 24, 1960

Mr. Bernhardt Crystal
Washington Irving Gallery
49 Irving Place
New York, New York

Dear Mr. Crystal:

Please accept my belated, but enthusiastic,
thanks for your telegram. While I have received
a good many messages, the fact that a "dealer"
sent this kind greeting is most touching to me.

And so I thank you heartily.

Sincerely,

EGH:mc

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October 18, 1960

Mrs. William Wolgin
Arts Council
YM/YWHA of Philadelphia
401 South Broad Street
Philadelphia 47, Pennsylvania

Dear Mrs. Wolgin:

Thank you for your letter-- and forgive me for not having answered sooner. Because we were involved in a rebuilding project at the Gallery we did not open officially until last week and everything else was considerably delayed-- including the correspondence.

I was flattered on receipt of your letter and wish that I could participate in the very interesting program outlined. However, because activities in the Gallery allow very little time for any extracurricular functions I have been obliged to decline all invitations to speak outside of New York.

Seeing your list of proposed speakers, I am sure that you will have a most successful program.

Again, many thanks for your invitation.

Sincerely,

EGH:mc

THE MULVANE ART CENTER OF TOPEKA

washburn university • topeka • kansas • phone central 5-5341

October 24, 1960

Mr. Myron Bell, Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Bell:

I'm sorry my remark concerning the condition of the Shahn prints was misleading. What I meant to convey was that the condition of the packaging was such that the prints were received in the same good condition in which they were packed.

Very truly yours,

Alexander Tillotson
Alexander Tillotson
Director

AT:r

Alexander Tillotson, Director

Mrs. Marilyn Brown,
Executive Assistant

Mr. R. J. Hunt, Curator

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK
BALTIMORE 18, MARYLAND
CHESAPEAKE 3-7450

October 10, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It was a great pleasure to see you again and I am most grateful for your willingness to contribute so generously to our forthcoming exhibition Still Life: Fruit and Flowers to be held from January 10 through January 29, 1961. After assessing the material, I would like to request the following works:

Demuth - Flowers and Cucumbers, c. 1924, watercolor, 12 x 18 inches.

✓ Marin - Moosewood Cape Split Maine, 1938, watercolor, 21 $\frac{1}{4}$ x 15 $\frac{1}{2}$ inches.

✓ Kuniyoshi - Peaches on Chair, 1938, oil, 50 x 36 inches.

Formal Flower Piece, painting on velvet, c. 1820, 20 x 23 inches, Number 1750.

Harnett - Still Life with Lobster and Fruit, oil on canvas, 10 $\frac{1}{2}$ x 9 $\frac{1}{2}$ inches.

We will, of course, take care of all shipping expenses and insurance costs from wall to wall. Santini Brothers van will collect the works on December 20 in order to transport them to our Museum, and they will be returned in the same manner. I would appreciate it if you could return the loan forms at your earliest convenience.

With many thanks for your wonderful help and all best wishes for your forthcoming opening, I am

Sincerely yours,

Trude R.

Gertrude Rosenthal
Senior Curator

Enc. loan forms
GR:bb

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

olympia 2-1444

October 20, 1960

Dear Edith:

Just a short note to let you know that I am coming to New York for a short three-day stay, ~~thursday~~ November 3rd. I hope that this is enough notice that we may have an evening together. I'll call as soon as I get into town.

Sincerely yours,

P.S. Enclosed is the photograph requested by John.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

FL:gn

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SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

SF-1201

CLASS OF SERVICE

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WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

KLA 193 NE300

CGN PD NEW YORK NY 14 448PEDT

MRS EDITH GREGOR HALPERT

DOWNTOWN GALLERY 32 EAST 51 ST

HEARTIEST GREETINGS TO YOUR 35TH ANNIVERSARY, CONTINUED SUCCESS
TO YOUR WONDERFUL EFFORTS.

BERNHARDT CRYSTAL WASHINGTON IRVING GALLERY.

It was so nice to see you and I hope you will have occasion
to visit us more frequently in the future.

My very best regards.

Sincerely,

SGH:mc

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ARTIST	TITLE	MEDIUM	SIZE		VALUATION
Austin	Fishing by Moonlight			Perls	400. 300
Davis	Artist in Search of a Model, 1931	tempera	11x19	DG	500. 400.
Despiau	Portrait Head of Woman	bronze	12"h.	Silberman	2500.
Elshewus	Landscape	oil	23x28½		900.
Fassini	Model	bronze	11"h.		500.
Feininger	Evening on the Dunes, 1937	oil	20x31	Lillian Felt	12500.
Gris *	Abstraction with Guitar	oil	19x14	Valentine	30000.
Graves	Autumn Duck Sitting on Lake Edge, 1953	wc	20x30	Willard	3000.
Karfiol	Mother and Child, 1941	oil	22x16	DG	800.
	Model at Dressing Table, 1931	oil	16x12	DG	650.
Kokoschka	Hercules, 1933?	oil	26x23	St. Etienne	2500.
	Elizabeth Geesius Visser, 1933	oil	42x34½	Silberman	9000.
Kollwitz	Two Women	bronze	9½"h.	Silberman	13500.
Kuniyoshi	Japanese Toy Tiger, 1936	oil	36x50	DG	4000.
Lehmbruck	East of Woman	st kumstein	32"h.		10000.
	Head of Bapforsteingenden Jungling	kunststein	20"h.		7000.
Levine	Lady with a Pink, 1949	oil		W. & K. Knoedler	2050.
Mallol	Venus	bronze	26"h.		2000.
	Seated Nude - plaque	bronze	11½"w.		3000.
Modigliani *	Une Jeune Fille, 1917	oil	29x21	(?) Perls	30000.
Picasso	Jester, 1905	bronze	17"h.		12500.
Price	Adobe Houses, 1943-4	oil	22½x26	Valentine	1200.
	Cattle in River, 1942-4	oil	31x35	Valentine	1800.
Rodin	Study of a Dancer	bronze	11"h.		2000.

Isaac Delgado museum of art

lelong avenue/ city park/ new orleans/ louisiana

October 10, '60

Mr. Marin:

From my letter of Sept. 22, requesting items for our 1910 Anniversary Show, I seem to have omitted mentioning the DAVIS, "Music Hall". If this is not currently involved in a sale or otherwise committed, would you include it in your considerations for us? The show goes well, and we are trying now to balance things out. We look forward to your reply with much appreciation.

Sue M. Thurman
Sue M. Thurman (Mrs.)

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October 10, 1960

AIR MAIL

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

In your letter of October 1, in reply to my letter of September 30 regarding my interest in acquiring an oil painting by Abraham Rattner, you mentioned that you were sending me a group of black and white photographs of a variety of subjects among his works. You also mentioned that you were sending a catalog issued by the Ford Foundation in relation to his retrospective which traveled to major museums in America, and that you would attempt to have two or three color transparencies made for me.

To date, I have not received any of the above items. Will you please let me know if they have been mailed, and if not, could you send them immediately. I am anxiously awaiting this information.

Thank you.

Sincerely,

Rose Cathlina

Rose Cathlina

P. O. Box 887
Kansas City, Missouri

Plotted Sent

UNITED MEDICAL SERVICE INC.

TWO PARK AVENUE, NEW YORK 16, N.Y.



BLUE SHIELD - The Doctors' Plan

TELEPHONE OREGON 9-1400

10-24-60

Edith Halpert
32 East 51 Street
New York N.Y.

In any inquiry please refer to:

Case:	M P69478
Patient:	Edith
Date Care Rendered:	6-27-60

Your Medical Report has been reviewed.

Your Blue Shield contract provides benefits for medical care not related to surgical or maternity care only when such care is rendered after admission as an in-patient in a legally constituted hospital. Medical care which is rendered in the home or doctor's office is not covered by your contract.

Since care was not rendered on this basis we regret that we cannot be of service in this case.

In addition, your Plan does not include benefits for pathological studies.

Lee Roger, Medical Review Department

UMS:DOH (Rev. 1-58) /rs
jt

Myron I. Buchman, M.D.
125 E. 73 Street
New York 21, N.Y.

Approved by the Medical Society of the State of New York

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WESTERN UNION

TELEGRAM

W. P. MARSHALL, President

SF-1201 (4-40)

1960 OCT 16 PM 4 45

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NF322 SYB788 KA084

K WZA060 NL PD AR WICHITA KANS 16

MRS EDITH GREGOR HALPERT, DIRECTOR THE DOWNTOWN GALLERY

32 EAST 51 NYK

FOR PUBLICITY PLEASE WIRE NAMES ARTISTS BEING SENT OUR RENTAL-SALES GALLERIES

RICHARD GROVE DIRECTOR WICHITA ART MUSEUM 619 STAGKMAN DR
WICHITA KANS.

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THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Oct. 13th 1959

Dear Mrs. Halpert

I would be very pleased if you would be my guest for lunch at the Brooklyn Museum prior to your lecture there Monday next, the 19th of October.

As I am going to introduce you, I hope to be able to talk to you for a while before the lecture and if agreeable to you, I can pick you up at your Gallery at 12 o'clock.

I will telephone your office on Friday.

Yours Sincerely
Sillian Adler

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October 22, 1959

Mrs. Paul Todd Makler
612 Zollinger Way
Merion, Pennsylvania

Dear Mrs. Makler:

I am so sorry that we slipped up on the delivery of the painting to you. We had arranged with the trucking service to pick it up and it was not until I received your letter that I realized this had not been attended to. Thus we are having the painting packed and shipped to you immediately. Do forgive me for the delay.

In any event, you will have almost three weeks to live with the picture before you come to New York and visit the gallery.

My best regards.

Sincerely yours,

ECH:pb

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October 18, 1960

Mr. Lucom
Hinkhouse
121 Varick Street
New York, New York

Dear Mr. Lucom:

Mrs. Malpert asked that I send you the enclosed envelope to inform you of size desired.

Also— as a reminder— mimeograph.

Sincerely,

(Miss) Mildred Cantrell

October 12, 1980

Miss Eva Lee
Eva Lee's Gallery
59 A Cutter Mill Road
Great Neck, Long Island

Dear Miss Lee:

Thank you for your letter and for sending me so comprehensive a collection of photographs representing more recent work by Lawrence Lebianska.

As I mentioned to you during our conversation I am familiar with his painting and have been for many years; as a matter of fact, I purchased several of his pictures from the Valentin Gallery more than a quarter of a century ago.

Also, as I explained, I am not planning any invitational exhibitions and as a matter of fact because our interest in so called "primitives" has been concentrated entirely on 19th century American folk artists we have abstained from showing this direction in the 20th century group.

Thus I am returning the photographs to you and would suggest that you communicate with the St. Etienne Gallery which has done an excellent job in promoting contemporary primitives.

Many thanks for your interest.

Sincerely,

EGH:mc

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October 24, 1960

Mr. J. L. Lario
The Art Museum
1500 West 21st
Houston 5, Texas

Dear Mr. Lario:

As Mr. Bell advised you during your visit, the matter relating to the exhibition of the "Jewish Museum" will be available for your exhibition. We have also checked with the American Association of Museums and have ascertained that the Jewish Museum's collection will be loaned from Mexico where Lario was honored with a one-man retrospective exhibition, and will arrive considerably before your exhibition date.

The "Jewish Museum" is owned by Mr. Jacob Schuman whose address is 32 E. Main St. Cloverville, N. Y. I am sure Mr. Schuman will be led to cooperate with you by lending this picture for your exhibition.

The two casts of Lario's "Jews" may not be borrowed as one is owned by the Jewish Museum in Israel and the other by the Congregation Mishkan Israel in Jackson, Tenn. where it has been installed by the architect in a very prominent place and cannot be moved. However, the third cast which is still in the hands of the founder should be ready by the end of this year and will thus be available for your show.

I am sure that we can include these four outstanding examples of what we judge will be a very important exhibition in Houston.

Sincerely,

EWV/LE

POL Patients

October 17, 1960

Miss Lorlyn Thatcher
Riverside Radio WNYR
490 Riverside Drive
New York 27, New York

Dear Miss Thatcher:

Thank you for advising me regarding your new educational program. We shall, of course, be very happy to cooperate with you in this project. Any detail you desire will be supplied at your convenience.

Hereafter you will receive announcements of all our exhibitions and any special event which may be scheduled.

Sincerely,

EGH:mc

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442 East 9th St.
Long Beach, N.Y.
Oct 11, 1960

Downtown Gallery,
32 East 5th Street
New York City

Jim
Gibson
Quart

Dear Mrs Halpert:

As per our telephone
conversation, enclosed find
a color slide of a 1923 (in
sorry, I thought it was 1924) a
32 x 40 (canvas) Stuart Davis
map of New Mexico. Saw, can
of beans, boards, and door-
way. Do let me know what
you think and please be
kind enough to return slide.
Any other information you
may need phone me at General
2-6153.

Very truly yours
(Mrs) Arthur Hirschhorn
(Hirschhorn)

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add to represent
Gift
October 25, 1960

OK NB

add
Mr. Donald J. Brewer
Director
La Jolla Art Center
700 Prospect Street
La Jolla, California

Dear Mr. Brewer:

Thank you for your letter.

I well remember the painting illustrated in the enclosed photograph. I still consider it one of the outstanding examples by Bernard Keffel. My appraisal is being sent to Mr. Grant in duplicate so that he may supply you with a copy.

I hope to have the pleasure of meeting you when you are next in town. Meanwhile I am sending you a catalog of our current exhibition which also lists the other artists on our roster.

Sincerely yours,

ECH:mc

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October 13, 1960

Mr. Bruce St. John
Wilmington Society of Fine Arts
Delaware Art Center
2301 Kentmere Parkway
Wilmington 6, Delaware

Dear Bruce:

I, too, am sorry that you could not attend the opening of our 35th Anniversary Exhibition and realize that I owe you a drink which will be put on ice until your next visit.

The address of Charles Simon is listed below. I gather you had a number of replies as several collectors checked with us about your request for loans.

Under separate cover, I am sending you the suggestions for the Webers—very late indeed but it is the best I could do under the circumstances. This has really been the most ghastly, trying, harassing, and devastating over all experience in my career. I am just beginning to thaw out and hope to be a so called human being shortly. The gallery looks very pretty and we should settle into a regular routine before the first of next month. And by golly, I am already planning my trip to Hawaii for a warm, rosy and relaxed Christmas.

And so, happy Columbus Day.

Sincerely,

Mr. Charles Simon
35 West 81st Street
New York, New York

EGH:ms

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympic 2-1444

October 21, 1960

Dear Edith:

Jack Zajac has just returned and he and his wife have decided to join me on my trip East. So the three of us will be in to see you a week from Thursday.

Sincerely,


Felix Landau

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

FL:Gn

MRS. PAUL TODD MAKLER • 612 ZOLLINGER WAY • MERION, PA.

October 19, 1959

Dear Mrs. Halpert:

The last time we met in your gallery I asked you to send me the Georgia O'Keefe pastel so that my husband and I could study it for a short time.

We plan to be in New York about the second week in November, and if we had had a chance to live with the work for a while we could make up our minds as to what to do about the present dilemma.

We hope that you will be kind enough to send it along, and then we will plan to stop when we make our next visit.

Sincerely,

Hope Makler

Hope Makler
(Mrs. Paul Todd Makler)

M

October 11, 1960

Mr. Nathaniel Saltonstall
53 State Street
Boston, Massachusetts

Dear Mr. Saltonstall:

Mrs. Halpert asked that I return this bill to you.
It was obviously sent to us by mistake.

Sincerely yours,

Mildred Cantrell

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archivist is living, it can be assumed that the information
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October 21, 1968

Mr. Oliver Baker
25 Washington Square North
New York, New York

Dear Mr. Baker:

Please print five copies of photograph # 26-564
(Ben Shahn's painting of Sigmund Freud). These
are to be sent to and billed to the Institute
of Contemporary Art. The address is:

Institute of Contemporary Art
Soldiers Field Road
Boston 34, Massachusetts
Attention: Suzanne Feley

Your prompt cooperation will be appreciated.

Very truly yours,

Copy to Suzanne Feley

ME:ms

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See 8-0005

7 0 0 P R O S P E C T S T R E E T, L A J O L L A, C A L I F O R N I A

October 12, 1960

Mrs. Edith Halpert
Down Town Gallery
32E 51st Street
New York, N.Y.

Dear Mrs. Halpert:

The Art Center has been given a painting by
Mr. Earle W. Grant of 2922 Nichols Street,
San Diego, California. The painting is
entitled "Model in Repose" by Bernard Karfiol;
is 12 x 16 inches and was painted in 1934.
Mr. Grant informs me that it was purchased from
the Down Town Gallery but he cannot remember when.

Would you be so kind as to send him an appraisal
at the current fair market value so that he may
use it for an income tax deduction? I would
greatly appreciate this consideration and service.

With many thanks,

Sincerely yours,

Enc: Photo

Donald J. Brewer
Donald J. Brewer
Director

DJB/gmcc.

D O N A L D J. B R E W E R, D I R E C T O R
P. O. B O X 1 3 1 1, L A J O L L A, C A L I F O R N I A
T E L E P H O N E G L 4 - 0 1 8 3

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October 24, 1960

Mr. Lawrence Fleischman
19480 Burlington Road
Detroit 3, Michigan

Dear Mr. Fleischman:

May we please ask you to send us the size of
the Gouache by Hyman Bloom "Landscape #1."

We are enclosing a stamped self-addressed
envelope for your convenience.

Thank you kindly for your cooperation.

Very truly yours,

lg
enc:

Bookkeeping

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

#2.

We shall appreciate your prompt
attention and any suggestions you might
have as to the proper procedure in making
disposition of these paintings as outlined.

Thanking you, I am—

Sincerely,

Roy L. Wood.

P.S.

We presume Mr. Darst gave you
the dimensions of these paintings and description
of the frames, but if he did not & this
information would be helpful, advise & I
will furnish it. Please return the films
to us and advise your fee.

October 21, 1960

Olive Baker
25 Washington Square North
New York 11, New York

Dear Mr. Baker:

I am enclosing three negatives of detail studies for
Ben Shahn's RIKERS ISLAND MURAL.

Will you please make one print of each and send them
with the bill to:

Mr. Lawrence Fleischman
19480 Burlington Dr.
Detroit, Michigan

Please return the negatives when this is completed.

We would also like to order one print of #29-425 (Ben
Shahn) to be delivered to the Gallery.

John asked me to remind you that you are expected here
next Wednesday, and to please bring about fifteen plates
with you.

Very truly yours,

Myron Bell
Associate Director

MB/ig
enc1

Removal poster
added 10/25/60
MB

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

PHILADELPHIA
ART ALLIANCE



21 SOUTH EIGHTEENTH · PHILADELPHIA 3

October 19, 1960

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Philadelphia Art Alliance has had under discussion the possibility of a one-man exhibition of watercolors and/or drawings by Mr. William Zorach. We wish we could be more definite, but we are thinking broadly about an exhibition either in January or February of 1961.

Should you be interested, we can pursue the matter further, insofar as the number of works needed, specific dates, etc.

May I hear from you at your earliest convenience?

Sincerely yours,

John Maxwell
Chairman
Water Color Committee

Lawrence H. Eldredge
President
Raymond Sabatini
Vice-President
Edward Starr, Jr.
Financial Vice-President
Clowell Sykes
Treasurer
James Kirk Merrick
Secretary
Dorothy Kohl
Executive Director

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

4022 East 110th Street
Seattle 55 Washington
13 October 1960

Downtown Gallery
32 East 5th Street
New York, New York

Dear sir.

We are writing you because you exhibit Ben Shahn's paintings. We are interested in obtaining either a painting, drawing or lithograph by Ben Shahn, but are very limited as to cost. Using a \$200 - maximum what, if anything, could be bought?

We would appreciate any information you could send us
Thank you very much.

Yours truly,
Mrs Robert Silber



Institute of Contemporary Art

Soldiers Field Rd., Boston 34, Mass.

October 19, 1960

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Dr. Walter Myden is lending his painting, "Sigmund Freud" by Ben Shahn to our Famous Likeness exhibition. He informs us that your gallery controls the reproduction rights of this work. We would like to have five black and white photographs of this painting for catalogue and publicity purposes. Will you kindly furnish these for us? Thank you.

Sincerely yours,

Suzanne Foley

Suzanne Foley
Research Assistant

*There are
several versions
but be sure
get the Myden
one*

Baker-20-584

at the Metropolitan Boston Arts Center

Algonquin 4-0614

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 11, 1960

H. Nesterman
1367-47th Street
Brooklyn, New York

Dear Mr. Nesterman:

We have a painting to be delivered to a customer
at:

East Hills,
Roslyn, New York

Please let us know if you can make a delivery
to this area, when you can make delivery and what
the charges will be.

We would appreciate hearing from you upon receipt
of this letter.

Very truly yours,

MB/lg

Myron Bell

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AF A

October 24, 1960

Francis Xavier Dufault, M.D.
245 School Street
Athol, Massachusetts

Dear Dr. Dufault:

Thank you for your letter.

It is very difficult for me to judge the weather-vane from the photograph because so many have been made as copies in recent years, that it is difficult to judge unless one sees the original. As a matter of fact we have a number of horse vanes in our collection in various designs as well as the one that you have in your possession. We also have several recasts. Thus the prices vary considerably and I am not in a position to give you any information under the circumstances--or rather a specific valuation.

Sincerely,

EGH/ig

October 25, 1966

Mr. Norman Burven, Secretary
Nathaniel Saltonstall Arts Fund
1 State Street
Boston, Massachusetts

Dear Norman:

I believe that Nat knows our policy in connection with the work of living artists. We do not like to compete with them and although we will make every effort to sell the picture for the Saltonstall Arts Fund, I frankly think it would be better to sell the picture outright under the circumstances. Retaining the \$6500 figure minus the 25 per cent, the net would be \$4875. Since he has a number of paintings on consignment, we cannot guarantee a quick return. On the other hand, if the fund will accept \$4000 net, I shall be glad to send a check for the Weber promptly with the idea of holding on to it until he has no figure paintings available and the sale would not represent "competition".

I thought it best to be frank with you— and await your decision in the matter.

Sincerely,

EGH:mc

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BOY WITH FINCH
Unknown American (c. 1800)

Munson, William
Proctor Institute

Dear Edith —

This place is
like a sort of longed-for
on a short trip! It's
fun to find ourselves
among friends (on the walls,
you know) Enjoyed dinner
with you & expect you to
let us know when you are
able to come to "lovely"

Connecticut

Best from both of us
Charles & Wally

Printed in England by W. S. Cowell Ltd



Mrs Edith G. Halpert

Downtown Gallery

East 51st St

New York City

N. Y.

Werner

Dear Sir, *John D. Rockefeller* June 12

Thank you very kindly for all the wonderful post-cards with your paintings that you have sent me. I am putting them in my scrapbook so I may always look at them.

Please do not use your valuable time, however, for I fear that you must be very busy. I enjoy your beautiful paintings though and want to thank you very deeply for them.

Sincerely, *John Rockefeller* 29.1.07757

October 17, 1960

Mr. Martin Friedman
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Martin:

You may have heard some rumors about what has occurred here plus the fact that we did considerable rebuilding in the Gallery and plus many other things.

This is all an explanation again of my slow functioning in connection with your exhibition. Incidentally if the catalog has not been made up as yet, I would suggest that you stick to Demuth, "POSTER PORTRAIT 123" as O'Keeffe decided before she left for Japan to present to Yale the series of four posters including the one of O'Keeffe. Since I think at least one of these should be included, may I suggest again that you make the change. If not, I shall see what I can do with Yale but it will be a problem.

The O'Keeffe, "LAKE GEORGE, COAT AND RED", is horizontal.

Also in all the confusion and with an entirely new staff in the Gallery, I would appreciate very much you sending to me the final list of the exhibition and certainly that of the paintings to be collected at the Gallery so that we may have them ready for the packer.

I hope you will forgive all this repetitious work but if you knew all the details I am sure that you would be most sympathetic. And so my very best regards.

Sincerely,

EGH:mc

824H
HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

October 25, 1960

Miss Mildred Cantrell
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Cantrell:

Your letter of October 18th has just arrived, and I hasten to assure you that I have returned from Japan. Please tell Mrs. Halpert that I will be more than delighted to hear from her at any time and that we are looking forward eagerly to her visit here in December.

Please tell her also that I saw the story in Newsweek about the Gallery and its director - and that I drew my own inferences!

Very sincerely yours,


Robert P. Griffing, Jr.
Director

KPG:ly

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- 2 -

And I'll look forward to seeing you in November.
My very best regards.

Sincerely,

EGH/1g

Isaac Delgado museum of art

lelong avenue/ city park/ new orleans/ louisiana

SUE M. THURMAN Director

October 17, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

As promised in our recent telephone conversation, we forward our second copy of the letter of September 22.

Actually, a great deal of the inquiry has already been straightened out at this point. John Marin has promised to assemble Marin's (of his own, etc.) and to write regarding details on same.

Other requests concerned Dove & Weber, as discussed this summer.

With Dove, we are hoping that you will, as anticipated, be able to lend one of the 1910 abstractions (of the type we discussed, as illustrated in the Wight catalog).

For Weber, I think it is now a matter of deciding whether the "291" show featured your "Composition with Four Figures" or Ackland's (U. of N.C.) "Composition with Three Figures"! The critics jeasted over 'three ladies in search of a mad summer night'--but then they may have been wrong about the number of figures, among other things.

In any event, can you Dove and your Weber be made available? We shall be most grateful: the show promises to be a good one.

I hope that you'll be down our way soon--we'd like to show you the changes and our needs (art-wise) so that we can work together in filling them.

Most cordially,

Sue M. Thurman
Sue M. Thurman
(Mrs. Harold Thurman)

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PHILADELPHIA
ART ALLIANCE



31 SOUTH EIGHTEENTH PHILADELPHIA 3

October 21, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

We are now putting the final touches to our monotype show. The exhibition opens officially on December 5th. We start hanging on November 28th, and we would like the prints here by November 14th, if possible.

As you know from our previous correspondence, we would like to have "The Poultryman" and "The Brook," by Pop Hart. Thank you very much for your suggestion about the Maurer monotypes. However, we have had such wonderful response from the individual artists contacted that we shall be crowded and, therefore, we are not going to bother with anything that is not readily available.

In case you do not have my letter of June 10th at hand, here are the several details listed in it... The prints will be shown under glass and should be matted, except those larger than 30 x 36 inches. Name of artist, title of print, insurance value, method and description of method should be noted on the back of the mat. The Art Alliance will be responsible for transportation costs. As our full-risk insurance policy will cover the prints while here and also while in transit, please do not place more than a \$50 evaluation on the shipment to us.

Thank you very much for your cooperation.

I hope you have had a fine summer.

Sincerely yours,

Stella Drabkin
Chairman, Print Committee

Lawrence H. Eldredge
President
Kajal Selatini
Vice-President
Gilbert Starr, Jr.
Financial Vice-President
Clifford Sykes
Treasurer
James Kirk Merrick
Secretary
Dorothy Kell
Executive Director

SD/hg

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The Museum

TEXAS TECHNOLOGICAL COLLEGE

Lubbock, Texas

AIR MAIL

October 25, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thanks ever so much for your letter of October 19. If we can have the frame repaired here, we will do so and have the statement forwarded to you.

In regard to the signature, we feel that it will be agreeable with Mr. and Mrs. Lott to have O'Keeffe sign her name on the reverse side of a photograph of PURPLE HILLS as you have suggested. If you would be good enough to arrange for this after her return from the Orient, we will be grateful. We too are happy that Mr. and Mrs. Lott take advantage of the interim to obtain this painting for the original low figure quoted.

We are looking forward to receiving the color transparencies and the photographs of Hartley and Davis as requested in our letter of the 11th.

Again, our warmest thanks to you for everything you have done for us.

Yours sincerely,

Frances Holden
Mrs. W.C. Holden
Asst. to the Director

Encl. (check \$3,250.00)

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October 17, 1960

Mr. Bradley Smith
Assistant to the Director
Shelburne Museum
Shelburne, Vermont

Dear Mr. Smith:

Thank you for your letter.

Elsie Schoenover phoned me about Mrs. Webb and as you can well imagine I was shocked and terribly distressed. I have subsequently followed through by phoning Watson, Jr. or E.S. The latest news has been encouraging and I most certainly hope that the improvement will continue at a rapid pace. If Mrs. Webb could only learn to take care of herself and not try to cover so much territory. On the other hand the museum would not have the qualities otherwise, I suppose.

I met the two Russian artists in New York when the Museum of Modern Art had a small party for these two painters. As a matter of fact, I knew Vereiski from my contacts with him in Moscow. Since neither of these characters liked the modern art they saw at the Museum and elsewhere I am sure it was a great relief to see the work of the earlier centuries.

I want to thank you for extending such courtesies to my niece and her family. It meant a great deal to them and of course, you know how wildly enthusiastic they were about the Museum in every detail. Also, the Zerachs reported their visit with the same kind of enthusiasm. He is pleased with his representation in the Webb Museum as well as with the presentation in the Gallery.

I am not sure whether or not I mentioned this to Mrs. Webb previously but the Art Institute of Chicago had requested the painting by Charles Sheeler owned by the Webb Museum for the forthcoming annual exhibition to be held at the Institute from January sixth to February twelfth. This, as you probably know, is one of the major exhibitions in the country and a very careful selection is made for the occasion. Mr. Sweet,

CONSIGNMENT CONTRACT

The work of art listed below has been consigned to the McNay Rental Gallery for purposes of rental and/or sale by (consignor): Downtown Gallery
address: 32 East 51st Street, New York City for a period of from six calendar months to ~~one calendar year~~ beginning October 12, 1960.

artist: _____ title: _____

date: _____ medium: _____ dimensions: _____

rental fee per month: 5%

condition, dated _____

service charge: _____

price: _____

extra charge for frame, pedestal, etc.: _____
(check here if unframed while displayed
or stored, to be framed when rented or
sold _____)

The McNay Rental Gallery agrees to show the consigned object from time to time to borrowers considered by it to be responsible, and the object may be rented to such a borrower by the McNay Rental Gallery for a period of from one to three months under an agreement which will permit the borrower to display the object in his home or place of business. One-third of the rental fees collected shall be paid to consignor and two-thirds of all such rental fees and all service charges shall be retained by consignee.

The consignor agrees that the object is at all times considered 10% to be on sale at the price specified above, and that the price may include an amount not exceeding 10% as a handling charge which will be deducted by the McNay Rental Gallery in the event of sale. It is understood and agreed that the amount of rental fee collected by the McNay Rental Gallery from any particular borrower upon the renting of the object is to be deducted from the price in event of the sale of the object to that borrower. It is further understood and agreed that in the event of sale the title of the object will pass directly from the seller to the purchaser, and that payment will be made directly from the purchaser to the seller. It is understood and agreed that all other fees will remit to the McNay Rental Gallery, excepting one-third of each rental fee, which will be paid to the consignor by the McNay Rental Gallery.

It is understood that the consignor may withdraw the object consigned whether or not it is being rented with a four weeks notice to the McNay Rental Gallery. He shall be required to refund any rental fee which he may have been paid for the balance of the rental period which he is interrupting by the withdrawal of the object.

The McNay Rental Gallery agrees that if loss, damage or deterioration occurs to the object consigned at any time during the consignment period, it will notify the consignor in writing and in detail as soon as practicable after it is aware that such loss, damage or deterioration has occurred. The McNay Rental Gallery further agrees not to clean or repair the consigned object without the written permission of the consignor.

The object is insured at full value from the time it is collected from the consignor until it is returned to him, against fire, tornado, vandalism, theft, breakage and certain other hazards. The consignee agrees to furnish the consignor, upon request, with a written statement as to the coverage provided by the consignee's Fine Arts insurance policy, but the consignee assumes no responsibility to the consignor with respect to the scope or enforceability of such insurance.

The consignor agrees that the object consigned may be matted, framed or reframed for convenience in handling provided that it is returned to him in its original frame.

It is understood that the McNay Rental Gallery may, at its discretion, use the object consigned for such promotional purposes as television programs, brief exhibitions off the premises of the McNay Rental Gallery, etc., and may photograph and reproduce it, provided that credit is given the consignor as dealer for the object.

This agreement shall remain in full force and effect as to such object until it is returned to the consignor. The object will be returned only to the artist or his authorized agent, and be receipted by him to the McNay Rental Gallery. If he does not submit written claim for damages within ten days thereafter to the McNay Rental Gallery, the McNay Rental Gallery will be released from any and all responsibility with respect thereto.

signed by the consignor: _____

signed for the McNay Rental Gallery: Marie Swartz
Chairman Lending Service

Received in good condition by
the consignor or his agent: _____ dated _____ signed _____

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October 18, 1960

David Durst, Director
University of Arkansas
Division of Fine and Applied Arts
College of Arts and Sciences
Fayetteville, Arkansas

Dear Mr. Durst:

I certainly enjoyed your very frank letter and am eagerly awaiting receipt of the two color transparencies, although I am quite sure that I can be of no help whatsoever as all three names listed are unknown to me. However, I shall do my best by communicating with Victor Hammer who is more familiar with this genre as he has a good many Texans among his clientele. There is no charge for such service but if they would insist on paying they can make a contribution to your local art fund.

I hope you are enjoying your new post and that it will bring you to New York in the near future. My very best regards.

Sincerely,

EGH/ig

UNIVERSITY OF ARKANSAS
DIVISION OF FINE AND APPLIED ARTS
COLLEGE OF ARTS AND SCIENCES
FAYETTEVILLE
October 11, 1960

DEPARTMENT OF ART

Miss Edith Halpert
Director
The Downtown Gallery
32 East 51st
New York, New York

Dear Miss Halpert:

Mr. and Mrs. Roy Wood, friends of mine here in Fayetteville, have two paintings which they wish to have evaluated. They are to give these paintings to the University for tax purposes.

Frankly they are pretty lousy paintings and they are of the late 19th, early 20th century western school painting, the kind of which some Texan might pay a good price. I am having them send you colored slides of these paintings. One of which was painted by Young and the other is painted by Rosenberg, Rosenbach or something.

They will be very able to pay you for this work and I would appreciate very much anything that you can do for these people.

I have only recently found out that you have recommended me for some jobs which I have been offered. Needless to say, I appreciate your interest in me and my work here at the Arts Center at the University of Arkansas.

Sincerely yours,

David Durst

David Durst
Chairman of Department of Art
Director of Arts Center Gallery

DD/ mld

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY -- ANDOVER, MASSACHUSETTS

October 14, 1960

Dear Edith:

What price for Bob Osborn's "Top Clown?"
It's as pungent as Nast's "Tammany Tiger."

Yours,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
32 East 51st Street
New York, New York

bhh/t

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October 18, 1960

ms
Mr. Gregory Stainow
53 Bis Rue du Docteur Blanche
Paris 16, France

Dear Mr. Stainow:

As you gathered during your visit, there was a bit of confusion around the Gallery but now we are all sitting pretty with a very exciting exhibition throughout the Gallery including a number of the paintings you saw.

I am writing at this time to ascertain whether the painting by Shahn and the wood carving of the eagle have reached you. I am somewhat concerned that we have had no word from you now that a considerable period has elapsed. Won't you be good enough to let me know by return mail. The Keating statement is dated September twenty-seventh.

I cannot tell you how much I enjoyed seeing you and Mrs. Stainow. I hope that your visits to the States will be more frequent in the future.

My very best regards.

Sincerely,

EGH:mc

SHELBURNE MUSEUM

INCORPORATED

SHELBURNE, VERMONT

MRS. J. WATSON WEBB
PRESIDENT

HARRY H. WEBB
VICE-PRESIDENT

BRIAN P. LEE
TREASURER

MRS. F. D. SCHOONOVER
ASST. TREASURER

DAVID W. YANDELL
CLERK

STERLING D. EMERSON

DIRECTOR

TEL. BURLINGTON
UNIVERSITY 2-8646

October 19, 1960

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Recently Mrs. Webb was able to take some soup that Watson brought to her. She was able to express her thanks to her nurses and doctors. One day she is up, the next down. So it will be for quite some time, but if anyone can win, Mrs. Webb can. I am betting that she will come through.

I have passed your letter on to Mrs. Webb's sons and our director. I have expressed myself as favoring the loan of the Charles Sheeler painting to the Art Institute of Chicago. I feel that Mrs. Webb would have loaned it as she did the O'Keeffe, and other pieces to the Munson-Williams-Proctor Institute. Will keep you informed. The sons are trying their best to carry out the wishes and policies of their mother. We must be patient at this time.

Saw the O'Keeffe show at Worcester. Mrs. Rich told me that Georgia O'Keeffe hung the exhibition herself. It was the first time I had seen O'Keeffes en masse. I felt as if suddenly transferred to the desert of New Mexico. Never have I seen warm colors made to appear so cold. I like the loneliness and the eternal sort of theme she creates; rich in its simplicity. How beautiful the skull by O'Keeffe! Mr. Rich said Mrs. Webb's POPPIES was reproduced in The Christian Science Monitor. Must find out when. How genuinely kind of Miss O'Keeffe to loan so many of her Marins to Mr. and Mrs. Rich. Their house is a little art gallery in itself.

Mr. and Mrs. Zorach have invited me to visit them in Maine. On the last day I saw Mrs. Webb she said for me to be sure to go. I hope to be there the end of this month. Mr. Zorach wrote that he had a similar stroke and recovered completely.

Remember me to your niece. With kindest wishes,

Sincerely yours,

Bradley Smith

Asst. to the Director

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October 24, 1959

Mr. Abraham M. Adler
Hirschl & Adler Galleries, Inc.
21 East 67th Street
New York 21, N. Y.

Dear Abe (may I?):

While driving to and from Brooklyn, she mentioned that you or Norman had discovered Samuel Halpert. I was delighted that you expressed an interest in his work.

For obvious reasons, I always felt that it would be bad taste for me to have an exhibition of Sam's work and I had hoped that somebody else would become interested in it at this particular time when everybody is looking for antecedents in American art. For your information, Henry McBride as well as other critics wrote such enthusiastic reports of Sam's work that I finally sought him out and married him as a result. While I have very few examples in my collection, one of his brothers has a good many paintings available and I have a fairly complete record of other paintings in museums throughout the country.

If you are interested, let's get together and talk about this. I shall be delighted to be of help in every way, although of course I will have no financial interest whatsoever. Please call me when you get a chance.

My best regards.

Sincerely yours,

EGH:pb

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October 14, 1960

Mrs. Max E. E. Clarkson
Albright Art Gallery, Members Gallery
Buffalo, New York

Dear Mrs. Clarkson:

Due to temporary help during the summer months we find that some of our records are not completed.

Would you please be kind enough to let us know whether you received a consignment of the following pictures:

Drawing	Yasuo Kuniyoshi	PRONE
W.C.	William Zorach	LOW TIDE-ROBINHOOD COVE
Silkscreen	Ben Shahn	AUTUMN DAY
Theorem		MASK
		ALGERIAN MEMORY
		THE SCIENTIST

Your prompt reply would be most appreciated.

Very truly yours,

Myron Bell
Associate Director

MB/lg

anxious for it to be a success.

I suggested you because I am a
 graduate from Michigan State University
 and I am well aware of the power
 of your work. We of the art department
 wanted several paintings by an
 internationally known artist. You were
 the chosen one.

We would insure your paintings and
 certainly do everything in our power to
 return them to you in perfect condition.

Our students need the stimulus that
 your paintings could provide for them.
 The brochure must be assembled about
 November 1st. Please reply to my
 request at your earliest convenience.

Sincerely
 Charles L. Gann

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October 19, 1960

Mr. D.A. Wingate
115 Sycamore Drive, East Hills
Boslyn, New York

Dear Mr. Wingate:

As you requested, we had the Hattner painting delivered to your home so that it will be awaiting you on your return from Europe.

I have also obtained from Mr. Stone complete information regarding the color plate and the printer. A photostat of the original bill is enclosed but you must remember that prices have risen considerably since 1957. Also you will notice that this applies to 250 cards. Thus, I think it would be wise to consider a minimum figure of 600 dollars as of 1960 and for a larger quantity.

I hope this information will be useful to you. I hope also that you had a delightful trip abroad and that I shall have the pleasure of seeing you soon.

Sincerely,

EGH:mc

October 25, 1960

Mr. Thomas Floyd, Jr.
1822 Avenue B
Billings, Montana

Dear Mr. Floyd:

In reply to your letter of October 20th, we wish to advise you that we know of no source where reprints of the Shahn mural may be obtained.

I am very sorry that we cannot be of more help at this time.

Very truly yours,

Myron Bell
Associate Director

MB:mc

THE JUNIOR ART GALLERY, INC.

301 LIBRARY PLACE, LOUISVILLE 3, KY.

OCTOBER 24, 1960

MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

IN THE PAST YOU HAVE BEEN MOST GENEROUS IN LENDING TO OUR EXHIBITIONS. I HOPE YOUR GENEROSITY AND GOODWILL CONTINUE.

I AM PARTICULARLY INTERESTED IN A PAINTING BY NILES SPENCER CALLED "TABLE AND BOOKS." THIS WAS IN YOUR COLLECTION SEVERAL YEARS AGO. PERHAPS IT MAY STILL BE AND YOU WOULD CONSIDER LETTING US USE IT FOR AN EXHIBITION SCHEDULED TO OPEN DECEMBER 12, 1960. WE COULD RETURN IT AFTER FEBRUARY 13, 1961.

NATURALLY WE WOULD PAY ALL COSTS AND WOULD BE GLAD TO ARRANGE TO HAVE BUDWORTH PICK THE PIECE UP IF YOU DESIRE.

IF THE PIECE HAS BEEN SOLD, AND IF THE BUYER MIGHT LET US HAVE IT, WOULD YOU SEND THIS INFORMATION ON TO THE OWNER?

THE EXHIBITION AIMS TO SHOW VARIATION OF APPROACH TO EVEN THE SIMPLEST THINGS WE ALL KNOW LIKE BOTTLES, BOOKS, BASKETS, ETC. IT SHOULD HAVE SPECIAL APPEAL IN TERMS OF ASSIMILATION OF THE IDENTITY ITSELF. WE WOULD APPRECIATE YOUR HELP IN SECURING THIS PIECE FOR THE EXHIBITION.

SINCERELY,


JOHN DILLEHAY
DIRECTOR

JD:MM

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Mrs. Abraham M. Adler

21 East 67th Street
New York.

Un 1-6987

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October 22, 1960

Oliver Baker
25 Washington Square North
New York 11, New York

Dear Mr. Baker:

Please print 2 each 8x10" glossies of the following:

#26-186 (Georgia O'Keeffe)
36-810 (Tseng-Yu-Ho)
31-719 (Ben Shahn)
13-559 (Isami Doi)
33-984 (Abraham Rattner)
25-377 (Stuart Davis)

These are to be billed and mailed to:
The Art Institute of Chicago
Chicago, Illinois

Thank you for your cooperation.

Very truly yours,

Myron Ball
Associate Director

MB/lq

THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERMART, NEW-YORK

MRS. DONALD E. STRAUS, HONORARY CHAIRMAN
WALTER BAREISS, CHAIRMAN
HARMON H. GOLDSTONE, VICE-CHAIRMAN
MRS. E. POWIS JONES, VICE-CHAIRMAN
MRS. ARMAND P. BARTOS, SECRETARY
PETER A. RUBEL, TREASURER

October 20, 1960

In the spring of 1962 the Junior Council of the Museum of Modern Art will sponsor its fourth national exhibition, RECENT PAINTING USA: THE FIGURE. This exhibition will explore the renewed interest of American painters in the human figure in recent years.

The enclosed prospectus gives you the details regarding the exhibition and an entry card is included for your convenience. It is hoped that you will wish to submit work to this exhibition.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TELEPHONE 200

FRANCIS XAVIER DUFALT, M. D.

245 SCHOOL STREET

ATHOL, - MASSACHUSETTS

Oct. 15, 1960

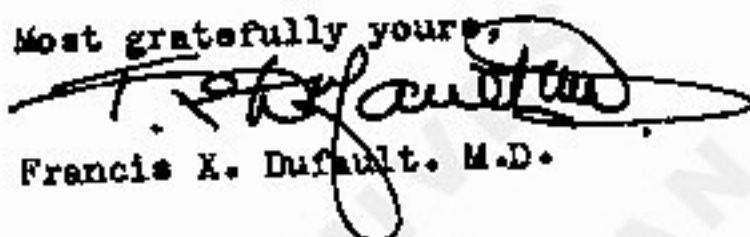
Downtown Gallery.,
32 East 51st St.,
New York, N.Y.

Gentlemen:-

Having seen your cock weathervane photograph in the Sept. 19th issue of Life, priced at \$295.00, and having a horse weathervane, blown down from my barn by the fringe of Donna, a snapshot of which is enclosed, I begged Life to direct me to the dealer concerned, and question if my trophy had any such value.

Please advise at your convenience.

Most gratefully yours,


Francis X. Dufault, M.D.

THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, N.Y.

October 12, 1960

- 3 -

ARTIST	TITLE	MEDIUM	SIZE	VALUATION
Gluckman	Three Women	oil on wood	16 $\frac{1}{2}$ h.x13 $\frac{1}{2}$ w.	100.
Hassam	Watermill, 1917		19h.x29w.	1500.
	New England Duck Pond		31h.x22w.	1800.
	Avenue of the Allies, 1918		36h.x26w.	3000.
Lautree	Cafe #58	dr.	17 $\frac{1}{2}$ h.x14w.	900.
Lechay	Marshland-River New Orleans, La.		22h.x30w.	50.
Menkes	Girl with Flowers		19 $\frac{1}{2}$ h.x15w.	100.
Nordfelt	White Goose, 1947		34h.x42w.	250.
Pascin	Hermine David et Amie, 1914 #5748		28 $\frac{1}{2}$ h.x23 $\frac{1}{2}$ w.	3000.
	La Nu Endormi, 1928 #6070		29h.x36w.	3000.
	Portrait of Girl (Girl in Blue Hat?)		29 $\frac{1}{2}$ x37 $\frac{1}{2}$	3500.
	Seated Girl with Flowers (Jeune Irlandaise?)		31x25w.	2500.
Robinson	Peasant Girl, 1891		20 $\frac{1}{2}$ w.x55 $\frac{1}{2}$ h.	2500.
	House of Monet		17h.x23w.	1200.
Whorf	Lifting Fog	w.o.	31 $\frac{1}{2}$ h.x39w.	100.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or unknown is living, it can be assumed that the information may be published 60 years after the date of sale.

324 Marigold Avenue

Corona del Mar, California

18 October 1960

Gentlemen:

I am doing a written study on the artist, Mr. Ben Shahn, and I wonder if you could possibly supply me with some material for which I would naturally expect to pay. I would very much like to obtain a copy of the catalog from his 1930 exhibition, which was his first, I believe. Then, I would like to purchase any subsequent catalogs dealing with exhibitions of his work.

I expect to write to Mr. Shahn personally, and I suppose I could contact him through the book publishers. However, if you could give me a place to contact him directly, I would be extremely grateful.

Sincerely yours,

SHIRLEY R. RICE

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and drug bills, which are pretty high, because my wife and children need things also like shoes and clothes).

The money I earn at work is just enough to pay the rent and buy the groceries. My address used to be 310 E. Mifflin St., but we had to move where we have more room and less rent.

I am hoping to hear from you soon.

Sincerely
Mr. Roger Crass
311 N. First St.
Madison 3, Wisconsin

October 19, 1960

Mr. Alexander Tillotson
Mulvane Art Museum
Washburn University
Topeka, Kansas

Dear Mr. Tillotson:

We received the signed receipt for the group of Ben Shahn silk screen prints that we sent to you last week.

We noticed on the bottom of the receipt that you made a notation, "condition as submitted to carrier". We would like to be advised if any of the prints were damaged in transit so that we may start necessary proceedings to make claims.

Yours very truly,

Myron Bell
Associate Director

MB:mc

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October 17, 1960

Mr. William Story, Supervisor
Art Gallery
Ball State Teachers College
Muncie, Indiana

Dear Mr. Story:

Miss Guinchi of the American Federation of Arts was good enough to send me a copy of her letter dated September 21st, together with the duplicate forms of your invoice voucher.

We are now attaching our sales invoice together with one copy of the former in hope that this is the satisfactory procedure.

We are very pleased that you have acquired this excellent example of Rattner's work and will send you biographical notes very shortly. No doubt, this watercolor will reach you directly after the exhibition circuit ends unless you have already withdrawn it.

I hope that when you are next in New York, you will drop in at the Gallery. As a matter of fact, we plan to have an exhibition of Rattner's recent paintings starting on November 8th and ending on December third.

Sincerely,

EGH:mc

cc to: Miss Norma Guinchi

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 25, 1960

Mr. Oliver Baker
25 Washington Square North
New York, New York

Dear Mr. Baker:

Would you please make two prints each of the following photographs:

- # 31-482 (Battner)
- 30-795 (Davis)
- 28-736 (O'Keefe)
- 32-684 (Tseng Yu-Bo)
- 26-070 (Weber)
- 31-878 (Shahn)
- 15-684 (Dermail) 1 ea.

These photographs are to be sent to and billed to the following:

Corcoran Gallery of Art
14th Street and New York Avenue, N.W.
Washington 6, D.C.

Sincerely yours,

Myron Bell
Associate Director

MB:mc

Copy to Corcoran Gallery

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FELIX LANDAU GALLERY

701 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

October 24, 1960

Dear Edith:

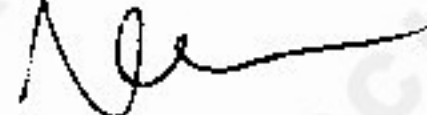
Thank you for your letter of October 18th and for sending your very handsome catalogue.

In regard to the Zajacs, please be assured that I sent you the very best I had available. Jack has done a number of other pieces, including a group of fountains, but none of these have as yet arrived in the United States. Toward the end of November we should have a whole group of marvelous new sculptures.

In regard to returning the items on consignment, I wonder if it could possibly wait until after my return from New York. I have been working very hard on several sales, which I hope to consummate in the very near future. On a couple of items I have firm reserves which I hope will result in sales within the next two weeks.

I am looking forward to seeing you again in a few days - as a matter of fact it is one of the main reasons why I decided to come on to New York from Chicago.

Sincerely,



Felix Landau

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

FL:gn

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CITY ART MUSEUM OF ST. LOUIS
ST. LOUIS 5, MISSOURI

October 19, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

No doubt you have received or will receive shortly your picture from Santini Brothers in New York.

We are most grateful to you for the loan of your painting "Gate of Adobe Church" by Georgia O'Keeffe.

Allow me in the name of the City Art Museum and the U.S.I.A. to thank you for your generous cooperation in making this exhibition a noteworthy one.

With kind regards and best wishes, believe me

Sincerely,

Bill

William H. Eisendrath, Jr.
Assistant Director

WHE/vc

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October 24, 1960

Mr. John Maxwell
Chairman, Watercolor Committee
Philadelphia Art Alliance
251 South Eighteenth
Philadelphia 3, Pennsylvania

Dear Mr. Maxwell:

Thank you for your letter.

We shall be very glad to cooperate with you in relation to a one-man exhibition of watercolors and drawings by William Zorach. When you are next in town, why don't you drop in so that we can discuss the matter more definitely. You will find an extremely interesting selection of work dating back to 1918 and right through to the present year.

I look forward to seeing you.

Sincerely yours,

P.S. May I suggest that you refer to the catalog of his retrospective exhibition held at the Whitney Museum of American Art in October and November, 1959 and subsequently in three other institutions.

EGH:mc

October 18, 1980

Mr. Irving M. Schwarzkopf
110 East 42nd Street
New York 17, New York

Dear Mr. Schwarzkopf:

I have just checked your September statement as I mentioned during our telephone conversation. I was quite shocked to find a bill amounting to 198 dollars from Glashow. Doesn't this seem exorbitant to you in spite of all the gimmicks enumerated. I was not in the basement at the time but the amount for labor also seems very shocking. In any event, please check into this.

Furthermore, I called the Whale Oil Company because an adjustment was necessary to reduce the intense heat during the few days of cold weather. A man called shortly after and made the adjustment on the new thermostat control. Of course we have had no occasion to test this as the temperature has been above sixty which he set as the norm. While he was here he checked other details and was very indignant about the condition of the boiler and chimney which he stated required cleaning desperately. At the moment I recall that this was attended to, presumably, during the month of August and now I find that we do have a bill for this service. Although he promised to check with the head of the department, nothing has happened since but I think that it is advisable to have this attended to pretty promptly because there may be a sudden change in weather.

Also, as I mentioned previously, the water control seems to be absolutely out of kilter. When you reset it during a recent visit I was afraid the boiler or pipes or whatever would burst as the water came out steaming with tremendous noise in the pipes. When he readjusted this the previous situation repeated itself. After midnight there is just a trickle of hot water and when I have filled the tub it is much too cold for me to use. Can something be done about this. I shall be most grateful.

The answers to this question are almost as various as would be the participating organizations. One thinks immediately of TV programs, supported by forward-looking business concerns (Standard Oil, General Electric, Texaco, Ford Motor Co., and many others.) These programs could be of a nature to counteract the plethora of Westerns, banal mystery and gang-violence stories, quiz and give-away programs---which now are the main diet of television watchers. Such programs, instigated by the Arts Council, would be devoted to the serious efforts of actors, musicians, composers, writers, artists and creative workers in all fields.

In the sending of exhibitions, plays, musical organizations, dancers, etc., to other countries, the Arts Council could augment the efforts of the State Department which, through the U.S.I.A.---operating on a very small budget---still manages to accomplish more than is generally recognized. However, in the sending of such products of our creative workers to other countries, the Arts Council could operate much more freely than a governmental agency, subject always to red-baiters, political bickering, and the tampering of well-meaning, but badly informed government officials. We could send our best, undiluted by political or esthetic compromise, according to the experts in the various fields. Thus we could make known to the rest of the world that the United States is not a cultural wasteland.

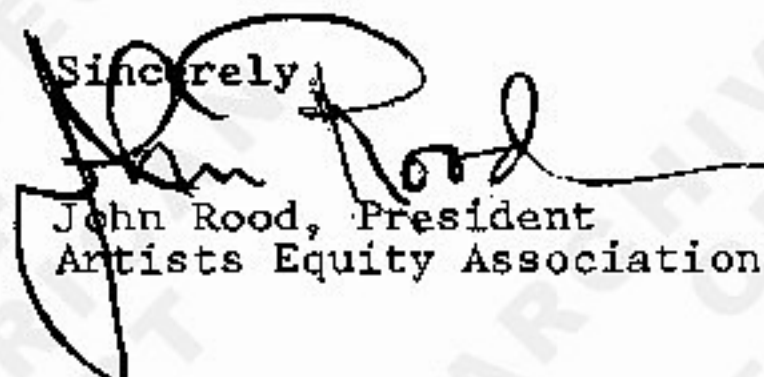
On a local level, the Arts Council could lend its support to cultural centers, and would be of particular help to the Allied Arts Councils which are beginning to be formed in many cities. And incidentally, this formation of local Allied Arts Councils indicates most clearly to the Executive Committee of Artists Equity that the entire country is fumbling its way toward the sort of national Arts Council which this letter proposes. Every major city in the United States should have its own civic theatre, opera, ballet, orchestra, contemporary art gallery---and it is toward no less a goal than this that the American Arts Council should direct its efforts.

Naturally, such a project will take energy, money, and dedication. We Americans have all these in abundance. As for time---a lot will be needed to accomplish our goals---why waste it? Why not make a beginning now?

What do you say to the idea?

Will you join with us in the call for an exploratory meeting in New York City, sometime within the next ninety days, each participating organization to have a delegate present? 1960. The beginning of a new decade---during which the United States could take a long step toward the kind of cultural maturity desired by all of us.

Sincerely,


John Rood, President
Artists Equity Association, Inc.

Makler Gallery

1634 LATIMER STREET
PHILADELPHIA 3, PA.

PE 5-2539
PE 5-2540

20 October, 1960

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, N.Y.

Dear Mrs. Halpert:

You once did me a favor with respect to a painting by Horace Pippin, and although I cannot guarantee the same success, I can at least let you know that I have in my gallery an oil by this artist.

It is #70 in the Selden Rodman book "Horace Pippin". ^{After Lincoln's} First Book. 1944
The back of the stretcher bears a tag from your gallery. 30x24 S&B

You have much more traffic and call for this man's work, this I know from the time we dearly sought one for ourselves, and therefore write so that you can keep this in mind in case you have a call for a Pippin.

The things we bought from you continue to give us great pleasure. Our gallery is so time consuming at present that we have not had a chance to visit with you, but look forward to it as soon as time permits.

Sincerely,
Hoge Makler

Sender's name and address: **ARNOLD COX**

10, MILL PARK AVE. HORNCHURCH

ESSEX. ENGLAND

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE ; IF IT DOES IT WILL BE SURCHARGE
OR SENT BY ORDINARY MAIL.



The Downtown Gallery,

32 East 51 Street,

New York 22,

N.Y.

U.S.A

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October 24, 1960

Museum of Modern Art
Lending Library
11 West 53rd Street
New York, New York

We have been advised by Georgia O'Keeffe that the prices of all of her water colors have been raised to \$1000 each.

Would you please change the price of "EVENING STAR #VII" to this figure.

Very truly yours,

Myron Bell
Associate Director

MB:mc

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

October 24, 1960

Mr. John Gordon, Curator
Whitney Museum of American Art
22 West 54th Street
New York 19, New York

Dear Jack:

You were very kind indeed to agree to the loan of the Rattner painting, entitled "SONG OF ESTHER".

As I advised you during our conversation, we have finally arranged for a Rattner exhibition of recent paintings—the first to be held in five years and have made a careful selection of thirteen paintings—all key examples dating from 1937 to 1960.

The exhibition will be held from November 8th to December 3rd with an opening party for the artist on Monday, November 7th. We should like to pick up the painting whenever convenient to you during the week of October 31st. A self-addressed card is enclosed for your convenience in replying. Many thanks for your cooperation.

Sincerely,

P.S. If convenient for you, could you retain the painting on your insurance policy and charge us for the pro-rated premium.

EGH:mc

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

19th. October, 1960.

The Members' Gallery
Members' Advisory Council

Mr. Myron Bell,
Associate Director,
The Downtown Gallery,
32 East 51st. Street,
New York,
N.Y.

Dear Mr. Bell,

Thank you for your letter of the 14th. October, 1960.

I am afraid some confusion has arisen about the works to which you refer. I wrote to you on the 30th. June saying that we should be picking up these as soon after Labour Day as possible. I also personally telephoned your gallery when I was in New York in September to say that the truck would be calling on you during the week of the 10th. October. The person who spoke to me said that he would have them all ready to be picked up.

When the Albright Art Gallery truck called on you last week, the driver was told that you had not been advised about the pick up and the works could not be made available in so short a time.

Will you be very kind and ship the Shahn prints to us, omitting the Kuniyoshi and Zorach since these are framed and impractical to ship. We are very anxious to include the prints in our Christmas Sale which begins on the 13th. November.

Yours truly,

Madeleine Clarkson

Mrs. Max B. E. Clarkson.
New Acquisitions Committee.

MC.

LOEBL, SCHLOSSMAN & BENNETT

ARCHITECTS - ENGINEERS

333 NORTH MICHIGAN AVENUE

CHICAGO 1, ILLINOIS

JERROLD LOEBL, F.A.I.A.
NORMAN J. SCHLOSSMAN, F.A.I.A.
RICHARD H. BENNETT, F.A.I.A.
HARRY R. NORTMAN, A.I.A.
WILLIAM J. M'ARTHUR, A.I.A.
FRANKLIN R. SMITH, A.I.A.
CALVIN JAY YOSIN, A.I.A.
PO HU SHAO, A.I.A.

October 10, 1960

RANDOLPH 6-7350

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Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your letter of October 5th. We think that the publicity in connection with the Synagogue Window is very wonderful, but we also feel that the setting for the Window does a great deal to bring out its real value. The next time you come to Chicago, you ought to see it. We will hold the Rattner lithograph until we hear further from you, but I would like to buy one for my daughter, and I would appreciate it if you would have it appropriately framed and sent to:

Mrs. Alan Zuraw
4 Chestnut Court
Park Forest, Illinois

Please send the bill for this to me.

I don't know when we will be coming to New York, but I certainly would like to come to see Abe's paintings on exhibit in November, after Kennedy is elected.

Best regards.

Sincerely,


Jerrold Loeb

JL:ss

1750

Oct 12 60

GILBERT
 PARIS

Dear Edith: Ma femme has la grippe, but this a note to acknowledge your last letter so you shouldn't think it went unappreciated. We figure that by the time you receive this your new show will have opened and you will have virtually sold out everything in the gallery except the fold-away-couch for guests like the Gilberts. On this end we've settled down to the Paris autumn at last, though it took some doing after the quiet of Brittany. Holly is back at school, but this year she is taken in the morning at 8 o'clock via the school bus, and returns at 5:30 via radio-taxi (this costs 16\$ for three months, and is cheaper than public bus). Holly speaks such lyrical Parisian French I could kill her.

To correct you: we've never lived on the Right Bank; it's always been on the Left, though now we're living more in the heart of it, being off the Blvd. St. Michel, close by the Luxembourg Gardens, the Sorbonne, the Seine, Notre-Dame, and the thousand and one student cafes in this sector. It's a much jazzier locale than last year's. Americans visiting us almost faint with shock when they enter the hallway of this ancient building; the paint is leperous, the tin mailboxes bent to hell---it looks like a whorehouse that's been padlocked by the Department of Sanitation, as I keep saying. Once in the apartment itself, the shock is even greater: the walls are sparkling white (in Paris!) and the rooms are very gay and charming; it has even a TV set and two refrigerators and central heat---and of course, so it shouldn't be too good, a dreadful French joke. On TV we've been following the Nixon-Kennedy campaign---a very discouraging commentary on the spread of Gray-Flannelism into politics. Here in Paris, I expect something close to revolution sometime soon; De Gaulle can't survive as long as the present Algerian policy persists, and if he goes, all hell will break loose here; I may have to finish my novel behind barricades. THE NEW AMBASSADORS I hope will be finished around the mid-year; there has been considerable advance film interest (imagine Gilbert ever selling a book to the movies?) because unlike my other novels this one has but a few characters and a single narrative, so that it is not unwieldy. THE HOURGLASS just came out in West Germany and I hear it is doing very well. Interesting too, is that after a year and a half, I'm starting suddenly to get sheafs of fan letters from America about THE HOURGLASS; I don't quite understand why this should commence at this late date.

Local doings: we went to a little art gallery on the Ile St. Louis which had a party for some Americans from Cincinnati, but your friend Mr. Adams was not among them. We went to dinner with a couple who were 'art collectors' and who wanted to know where they could pick up pornography; they told me all their married friends in Cincinnati enjoy dirty erotic movies and they get together monthly for these private viewings. Paris seemed sedate to me after talking with the pair from Ohio. Virginia and Gloria Jones went to a marvellous private shop and bought some chic clothes at about half price---Virginia got a Dior suit, and Gloria acquired a Chanel, a Givenchy and a Balenciaga---they were from the most recent collections; we went to the DRUG STORE on the Champs-Elysees and watched the young French eating banana splits and chocolate sundaes

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October 24, 1959

Mr. Gordon Mackintosh Smith, Director
Albright Art Gallery
Delaware Park
Buffalo, New York

Dear Mr. Smith:

When I met you and Mr. Knox at the William Zorach opening, you indicated an interest in an early watercolor similar to those owned by the Laurence Rockefeller.

As I advised you at that time, the artist has several other examples in his collection, and I am sending you under separate cover a photograph of what I consider the best example in the group. The watercolor is not framed and can be sent to you on approval if you so desire.

It was so nice to see you. My very best regards.

Sincerely yours,

EGH:pb

I. M. SCHWARZKOPF, INC.
110 EAST 42ND STREET
NEW YORK 17, N.Y.
EXFORD 7-0266

CONSTRUCTION
ENGINEERING
REAL ESTATE
MANAGEMENT
LEASING
SALES

October 13, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Halpert
32 East 51 St.
New York 22, N. Y.

Dear Mrs. Halpert:

I went down to the Building Department today and had a talk with them in regard to the Rooming House Permit. Your Certificate of Occupancy shows a furnished room on the 5th floor.

Two things can be done. One is to file the enclosed Rooming House Permit application and pay a \$10.00 fee each year or to obtain a new Certificate of Occupancy. This would mean retaining an architect, filing new applications, inspection of the building and probably quite a few items that you would have to comply with. I am sure, and the people I know at the Department agree with me, that the saner thing to do is to obtain the Rooming House Permit.

If in the future you make any alteration such as putting in the elevator or combining two apartments at that time you could always get a new Certificate and avoid the necessity for any further permits.

Please sign two of the enclosed forms and date them and mail them in the enclosed envelope together with the enclosed check. If you do not agree with me, hold these and I can discuss it further with you on Monday.

Best regards,

Irving M. Schwarzkopf
Irving M. Schwarzkopf

IMS:sbz
encl.

ARIZONA STATE UNIVERSITY

TEMPE, ARIZONA



October 11, 1960

Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York

Dear Miss Halpert:

You are familiar, I am sure, with the Collection of American Art at Arizona State University. As you know we are building a collection to trace developments in American art from Colonial times through the present day.

As the folk art tradition is an extremely interesting phase of art production in this country it should be included in this collection at Tempe. Up to the present, however, we have very few examples of folk art.

Would you be able to supply us with examples of early American sculpture in weathervanes, figureheads, toys, and the household arts? If so kindly mail photographs and include prices.

I enclose the latest gallery guide, listing the holdings of the Arizona State University Collection.

Sincerely yours,

Paula R. Kloster

Paula R. Kloster
Curator and
Professor of Art

PK/pmc
Enclosure

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October 24, 1960

Mr. Jack Lawrence
229 East 52nd Street
New York, New York

Dear Jack:

You were very kind indeed to agree to the loan of the Rattner painting, entitled "MOSES- COMPOSITION # 2".

As I advised you during our conversation, we have finally arranged for a Rattner exhibition of recent paintings—the first to be held in five years and have made a careful selection of thirteen paintings—all key examples dating from 1957 to 1960.

The exhibition will be held from November 8th to December 3rd with an opening party for the artist on Monday, November 7th. We should like to pick up the painting whenever convenient to you during the week of October 31st. A self-addressed card is enclosed for your convenience in replying. Many thanks for your cooperation.

Sincerely,

P.S. If convenient for you, could you retain the painting on your insurance policy and charge us for the pro-rated premium.

EGH:mo

SYRIL STONE

October 14, 1950

Dear Edith,

I stopped in at B.U. to-day to get the information on Boston Truck's pick-up cities. They go to Chicago, Cleveland, Pittsburg, Washington, Baltimore, Philadelphia, Miami, Memphis, Detroit and also go to New Hampshire. David called them while I waited and we were astounded to hear that they charged \$17.85 per picture picked up in Chicago, \$17.10 from Cleveland and so on. At that rate, it would seem to be preferable to get as many paintings as possible in any area, and have them crated and sent via Railway Express.

Dave plans to be in New York the 30th of October and he will stay on and I will fly over for the day on the 31st, if you can see us then so that we may talk further about the show.

Sorry that we had to leave so abruptly on Monday. We had planned to stay later, but were offered a ride back to Boston and I preferred it to a ride in an Electra.

Enjoyed meeting Sarah very much and hope that I will be able to handle this show to her satisfaction.

Our thanks for a pleasant evening Saturday. If Albert gives away secrets, I'd love to know how he made that wonderful orange dessert.

See you soon.

Sincerely,
Sybil



Institute of Contemporary Art

Soldiers Field Rd., Boston 34, Mass.

Algonquin 4-0614

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October 12, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Congratulations to your 35th birthday! I am sorry that I must miss it because of preparations for a rendez-vous in Latin America.

Thanks also for the Joyce loan and the proposed Stravinsky inquiry which would interest us very much indeed.

Sincerely,

Thomas M. Messer
Director

TMM:sf

WORLD HOUSE

387 MADISON AVENUE • NEW YORK 21, NEW YORK • PHONE: LEHIGH 8-4700

October 19, 1960

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

The exhibition "Women in American Art" has been of great public interest and is now coming to a close. We want to thank you for your cooperation in lending us your painting by Georgia O'Keeffe which contributed greatly to the general result.

We plan to return "From the Planes II" to you during the week of October 24.

Again, thanks so much for helping make this show a success.

Sincerely,

Herbert Mayer

Herbert Mayer, Director

Edith G. Halpert
10/25/60

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

October 12, 1960

Mrs. Grace Gabe
1385 Shakespeare Avenue
New York 52, New York

Dear Mrs. Gabe:

I am enclosing the appraisal list of the Harry
Blutman collection. The figures listed are
based on my personal estimation of the current
values.

You will note that blanks will appear in six
instances. I omitted the figures because these
paintings are considered "questionable" as to
authenticity. If you wish I can supply minimum
figures.

Sincerely yours,

EGH/lg
enc1

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 22, 1966

Mrs. Max B. E. Clarkson
Buffalo Fine Arts Academy
Albright Art Gallery
Buffalo 22, New York

Dear Mrs. Clarkson:

I am deeply sorry about the misunderstanding and
the inconvenience we have obviously caused you.

We are sending off immediately the three Shahn
prints as per your letter of October 19th.

Very truly yours,

Myron Bell
Associate Director

MB:mc

Trenton Mo
Oct 22-60

The Downtown Gallery
32 East 51 Street
New York
New York

Dear Sirs: I am representing a local
Artist. He had a good number of oil
paintings in his work which I feel quite
sure if you would handle his work it
would be very profitable to you.

If you wish I will send
you a few of his paintings for your approval.
Thanking you in advance
I remain

Marie O'Neill
of Elk Hotel

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 13, 1960

Rabbi Robert E. Goldberg
Congregation Miskkan Iarnel
P.O. Box 1672
New Haven 11, Connecticut

Dear Rabbi Goldberg:

As you requested, I am sending you a complete report of your account itemizing all the payments made.

I must say you have been very systematic in your payments as indicated in the enclosed. A record of your balance is also noted.

I am very curious to know how the Shahn looks in its new setting. This applies also the Zerach bronze of Moses. Won't you let me know.

I hope you plan to be in New York in the near future. It is always a pleasure to see you.

My very best regards.

Sincerely,

EGH:mc

October 12, 1960

Mr. Norman Hurwen, Secretary
Nathaniel Saltonstall Arts Fund
1 State Street
Boston, Massachusetts

Dear Norman:

Because we were in the throes of a rebuilding program which involved wet paint in every direction the Max Weber picture was not shown to me until two or three days ago.

I remember this vividly and am delighted with the opportunity of seeing it again.

In referring to our appraisal file, I note that we gave you— for tax purposes— the high evaluation of sixty-five hundred dollars for the Weber BALCONY, dated 1939. The sum was Sixty-five hundred dollars.

If you would like to consign it at that price we shall be glad to make an effort to sell it now that the season is getting into full swing. The sales commission, as you know, is twenty-five per cent. If that is satisfactory we shall send you a receipt as quoted above. If, however, you wish to sell it outright please let me know what you would accept for the painting.

I hope you will be in New York in the near future and that I will have the pleasure of seeing you.

My best regards.

Sincerely,

EGH:mc

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October 24, 1960

Rabbi Robert M. Goldberg
Congregation Mishkan Israel
785 Ridge Road
Hamden, Connecticut

My dear Rabbi Goldberg:

Thank you for your very kind letter and your check. A statement is enclosed.

Of course I am delighted that the Shain, "HAIMONIDES" and the Zorach, "MOSES", are so ideally placed. As a Shothum, my greatest pleasure in life is to mate a work of art with the right person and or audience. Thus your remarks have been most pleasurable to me.

As I have not had an opportunity to spend much time with Ben Shahn since his return from the Orient, I was not aware that he was among those who executed special commissions for the Temple. The combination sounds most impressive and I certainly hope to get away from the Gallery sometime in the near future to see the Temple in all its glory. I shall certainly communicate with you in advance as a personally guided tour would be a great treat. Meanwhile, I hope you will come in to see us soon. Incidentally, I think you will enjoy the forthcoming exhibition of recent paintings by Abraham Rattner. We have decided to hold a preview with the artist as guest of honor on Monday, November 7th, and I'll look forward to seeing you on that occasion. A formal invitation will be mailed to you shortly.

My best regards.

Sincerely,

EGH:mc

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 12, 1960

Mr. Julian M. Kaplan
1434 National Bank Building
Toledo 4, Ohio

Dear Mr. Kaplan:

Thank you for your letter and the enclosed check.

According to our records, this completes your payment on the Zajac sculpture. I hope, however, to see your name again shortly on our "accounts receivable" list-- I look forward to a visit in the near future.

Sincerely yours,

EGL:mc

THE CONGREGATION MISHKAN ISRAEL

785 RIDGE ROAD, HAMDEN, CONNECTICUT • TELEPHONE ATWATER 8-3877

ROBERT E. GOLDBURG, Rabbi

HARRY SEERAN, Cantor

October 21, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed please find balance of \$450.00 on the Shahn Maimonides. I'm very happy that I bought it and also that I was able to persuade Mr. Gratenstein to buy the Zorach "Moses", at your suggestion. The Shahn occupies a wall of the Temple Lounge and the Zorach is on a simple but attractive wooden pedestal in our Main Lobby. Both of them have attracted a lot of attention with very favorable comments.

Ben Shahn designed the Ark of our Temple - a mural in mosaic of the Decalog - over forty feet high. We have a beautiful Menorah by Robert Engman and another one in the Chapel by Judith Brown. The Stained Glass Windows in the Sanctuary were done by Robert Pinart and in the Chapel by Jacques Duval. All in all I'm very pleased with the way the Temple turned out and I hope that some day you will come up and pay us a visit. If the occasion ever presents itself, I will be happy to give you a personally guided tour.

When I find myself with some free time, I'll come into the Gallery and say "hello".

With all good wishes and warm personal regards.

Sincerely,


Rabbi Robert E. Goldberg

REG:vt
Enc.

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October 19, 1960

Mrs. Ira De Augustine Reid
2 College Lane
Haverford College
Haverford, Pennsylvania

Dear Mrs. Reid:

We have just completed an intensive rebuilding program and during the time so many workmen abounded that some of our records got mislaid.

We acknowledged your check for the amount of \$110 for the prints you retained from the consignment which was dated June 28th and I am writing to ascertain whether you can give us the date when "CAT'S CRADLE" was returned to us. I shall be most grateful for the information. The stamped return envelope is enclosed for your convenience.

I hope you will come in to see our current exhibition. A catalog of this is also enclosed.

Sincerely,

EGH:mc

Miss Edith Halpert - Director
Downtown Gallery -
35 E. 51st St.
New York, N.Y.

10-13-60.

Dear Miss Halpert:

We are sending you by today's parcel post
some 35 millimeter films of two (2) oil paintings,
of which we should like for you to make an
appraisal. Mr. David Durst of the University
of Arkansas Art Dept. has informed us that
you do this professional service -

Mr. Durst also advises us that he
has written you about these paintings and that
we have in mind giving them to some Art
Gallery. The Director of the Gilcrest Galleries in
Tulsa, Okla. - which specializes in "Westerns" -
has seen them & expressed a desire to have
them - unless the University or the New Rock^{ark} gallery
can use them -



The Museum
TEXAS TECHNOLOGICAL COLLEGE
Lubbock, Texas

AIR MAIL

October 11, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The painting arrived Thursday, October 6. The packing had been poor and the metal frame was dented on the left side.

Mr. and Mrs. Lott like the painting as do we. There is only one question standing in the way of our forwarding the check. They want the painting signed by Georgia O'Keeffe. Perhaps this painting is signed by her but not visible without removing the frame. Please let us know if there is a signature on the painting. If not, what would you suggest?

Please do send us the color transparencies and photographs of Hartley's paintings, as well as photographs and prints of work by Davis from both his early New Mexico and his later period.

There is no need for you to apologize because of the "difficulties" involved during our correspondence this past summer. We can certainly understand the situation -- it seems as if we here are always in one or more problems which are beyond our limited budget and small staff but somehow they always work out.

Yours sincerely,

Mrs. W.C. Holden

Mrs. W.C. Holden
Asst. to the Director

P.S. Let us know about the signature as soon as possible so we may forward the check if we keep the painting.

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Isaac Delgado museum of art

lelong avenue/ city park/ new orleans/ louisiana

19 October 1960

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mr. Marin:

We are in the final stages of arrangements for the forthcoming 50th Anniversary Exhibition, "1910". We have two photographs of John Marin's, "At Kufstein" and the other untitled which appears to be Manhattan skyline. It is our understanding that there will be a third Marin of 1910 and as soon as the choice has been made, we would very much appreciate a photo of it.

We have contacted Mrs. Halpert about the Dove and the Weber of that year and, no doubt, you two will be in contact about same. Would you very kindly see this through?

Unless we hear to the contrary by October 27, we will make arrangements to have Budworth and Sons pick-up the three Marins, the Dove and the Weber on October 28 for shipment to New Orleans. If these shipping arrangements are not satisfactory to you, please wire us collect.

Mrs. Thurman and I are most grateful to you for your efforts and generosity in helping to make this an outstanding milestone exhibition in the history of the Delgado Museum.

Sincerely yours,

Edmund B. Nielsen

Edmund B. Nielsen
Curator of Collections

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THEODORE D. TAUSSIG

120 WALL STREET

NEW YORK 5, N. Y.

WHITEHALL 3-6168

FIRE ISLAND PINES
JUNIPER 3-5585

REAL ESTATE
INSURANCE

October 13, 1960.

Mrs. Edith B. Halpert
32 East 51st Street
New York 22, New York

Dear Edith:

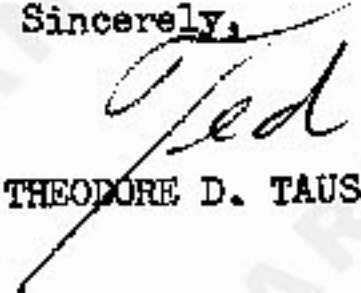
As you suggested in your memorandum to me, I am enclosing invoices for the American Folk Art Gallery and Downtown Gallery Inc. for the months from October, 1959 to October 1960 inclusive. In each case, I have taken the actual figures shown for the month of September, 1959 and multiplied that by thirteen to arrive at the tentative premiums for the thirteen months covered. It is understood, of course, that the enclosed invoices are subject to adjustment when you submit precise figures for the months involved.

Thanks for your check of \$20.01 payment of the Workmen's Compensation audit invoice.

By the way what progress are you making with regard to the loss we talked about. Can I be of any further help?

With best personal regards.

Sincerely,


THEODORE D. TAUSSIG

TDT/gch
Enc.

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I. M. Cohen, Inc.

ONE FIFTEEN WEST TENTH STREET Greenwich Village 11, N.Y.

~~XXXXXXXXXXXXXXXXXXXX~~
Oregon 5 3440

October 24, 1960

Downtown Gallery
32 E. 51 St.
N. Y. C.

Dear Mrs. Halpert,

The following is our estimate to furnish and install a new canopy frame and cover. The enclosed diagram is roughly what the canopy will look like from the sidewalk to the doorway.

The frame will be made of 1" galvanized pipe, except for the uprights and sway braces which will be chrome over brass.

The cover will be of a gray vinyl, washable and mildew proof. Letters to be painted on valance as specified by you.

All work to be done by competent and insured labor for the sum of \$800.00.

Yours truly,

I. M. Cohen
I. M. Cohen, Inc.

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VENETIAN BLINDS GLASS TOPS and VENTILATORS AWNINGS WINDOW SHAD

Newsweek

NEWSWEEK BUILDING • 444 MADISON AVENUE • NEW YORK 23
PLaza 2-1500

October 17, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Enclosed is an advance copy of our October 24th issue with an art section story about you and the 35th anniversary show at the Downtown Gallery. The magazine is marked for your convenience.

I thought you might be interested in seeing the result of your Newsweek interview, and I hope you enjoy reading the article.

Best wishes in this and future exhibitions.

Sincerely yours,

Thelma Hepburn
Thelma Hepburn
~~Executive Vice President~~

Perkins
c/Enc.

*to art
Teller*

*Letter
invitation
& catalogue sent
10/28*

October 24, 1960

Mr. Roger Crase
311 N. Pew Street
Madison 3, Wisconsin

Dear Mr. Crase:

Obviously the photographs which you sent did not reach me as the Gallery is closed in July and August.

Unfortunately the secretary who replied did not leave the detail for me and since she is no longer with the Gallery I have no way of locating the photographs etc. We are making a continued search in the hope of locating these so that they can be returned.

We concentrate entirely on the artists whose names are printed below and at no time take on any additional consignments. Since there are almost three hundred galleries in New York and a number in Chicago I am sure that you can make the proper connections.

Sincerely yours,

EGH/lg

File

October 12, 1960

Mr. Jerrold Loeb
Loeb, Schlossman and Bennett
333 North Michigan Avenue
Chicago 1, Illinois

Dear Mr. Loeb:

X
Immediately upon receipt of your letter we sent a copy of the Rattner lithograph to the framer with instructions to have the matter attended to promptly. I believe it will take about a week before the job is completed. We will then send the framed print to Mrs. Zuraw as you requested and the invoice will be sent directly to you.

I realize, of course, that it was not only the window that created so much enthusiasm. I have also heard from "eye witnesses" about the building and how handsome it was. If we had not been involved in a rebuilding program at the gallery I would have been present at the unveiling but it was impossible for me to get away. However, I can anticipate this experience and hope to get to Chicago directly after the opening of the Rattner exhibition which promises to be a very exciting event as well. I hope that you and Mrs. Loeb will join us at the party for the Rattners— if they manage to get here for that occasion. We can then celebrate both the exhibition and the Kennedy election.

My very best regards.

Sincerely,

EGH:mc

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CANADA'S NATIONAL MAGAZINE

MACLEAN'S

A MACLEAN-HUNTER PUBLICATION

481 UNIVERSITY AVENUE, TORONTO 2, CANADA. EM. 3-5981

Art Department

*check assignment
file in proper container*
October 21, 1960.

The Downtown Gallery,
32 East 51st. Street,
New York 22, N.Y.

Gentlemen:

We are returning two black and white photographs
and twelve color transparencies by Ben Shahn.
Unfortunately we could not use these transparencies
or photos.

Thank you for submitting these photographs.

Sincerely,

Joan Giddings

J. Giddings
Photo Department.

Encls.

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October 19, 1960

Mrs. W. C. Holden
Assistant to the Director
The Museum
Texas Technological College
Lubbock, Texas

Dear Mrs. Holden:

I cannot tell you how distressed I am about the poor packing of the painting. Is there someone in your territory who can make the necessary repair for which we will assume the charges.

I took it for granted that you knew of Georgia O'Keeffe's idiosyncrasy. She has never signed a painting and all the examples owned by the sixty or more museums bear no signature. This of course, applies to private collections as well and dates back to her earliest work of 1915 and until this date. On the other hand, on a few occasions O'Keeffe signed her name on the reverse side of a photograph of a specific painting. If you wish to have this done in relation to PURPLE HILLS the necessary arrangements will be made as soon as O'Keeffe returns from her trip to the Orient. She should be back some time in November.

For your information all the museums and collectors accept this idiosyncrasy, as they too feel like O'Keeffe that no one can possibly "fake" the quality and the technique of her painting. It has just been an accepted fact. I trust that this is satisfactory.

As a postscript I can add that before she left for the East she raised the price of all her paintings, in many instances 100% or more. Thus I am very happy that Mr. & Mrs. Lott took advantage of the interim period to obtain PURPLE HILLS for the original low figure.
My best regards.

Sincerely,

EGH/ig

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October 13, 1960

Mr. John Meyer
The Viking Press Inc.
625 Madison Avenue
New York 22, New York

Dear Mr. Meyer:

I believe I advised you previously that the painting by Stuart Davis, entitled EGG BEATER #3, is owned by the William H. Lane Foundation in Lunenburg, Massachusetts. Please write to Mr. Lane directly for permission.

Since we have the reproduction rights I am now advising you that you have our permission to use the reproduction of the painting listed above crediting in addition to the Lane Foundation as owner, the reproduction as courtesy of the Downtown Gallery.

I trust that this is the information you required.

Sincerely,

EGH:mc

October 23, 1960

Mr. Felix Landau
Felix Landau Gallery
702 N. La Cienega
Los Angeles 46, California

Dear Felix:

Thank you for your note letting me know when you will be in New York; I look forward to seeing you.

If you will leave the evening of Friday, November 4th, open I would enjoy having you and the Zajacs as my guests for dinner. Please let me know if this fits in with your plans.

Sincerely,

EGH:mc



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THE KANSAS CITY ART INSTITUTE AND SCHOOL OF DESIGN
4415 WARWICK BOULEVARD KANSAS CITY 11, MISSOURI VALENTINE 1-2854

October 11, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert,

I should like to confirm my conversation with you yesterday. Berkeley Express will pick up the Rattner painting and send it to us. If you will contact them, I will certainly appreciate it.

Congratulations on the 35th Anniversary of your gallery.

Sincerely,

William D. Paul, Jr.
William D. Paul, Jr.

Director of Galleries
Kansas City Art Institute

For Mrs. Halpert

SHELBURNE MUSEUM

INCORPORATED

SHELBURNE, VERMONT

MRS. J. WAYSON WEBB
PRESIDENT
HARRY H. WEBB
VICE-PRESIDENT
EDMAN P. LEE
TREASURER
MRS. F. D. GUNDSHOVEN
ASST. TREASURER
DAVID W. YAMMILL
CLERK

STEWART D. SHAW
DIRECTOR
TEL. BURLINGTON
UNIVERSITY 2-8844

October 20, 1960

Mr. Frederick Sweet
Curator
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Mr. Sweet:

Mrs. Edith Gregor Halpert, who is a trustee of the Shelburne Museum, has informed me that the Art Institute of Chicago would like to borrow the painting, SUN, ROCKS AND TREES, painted by Charles Sheeler in 1959. This would be included in your forthcoming annual exhibition.

Unfortunately Mrs. Webb suffered a stroke almost three weeks ago. She remains in the hospital under constant care and still is gravely ill. At present her sons are carrying out the wishes and policies of their mother. Any wishes you have in regard to this painting will be brought to their attention as well as that of our director. Their decision will be given immediately to you.

We also have a small tempera by Charles Sheeler, painted in 1958, titled COMPOSITION AROUND YELLOW. If you wish, I shall send a photograph of SUN, ROCKS AND TREES to you. I understand that it is the last work of Sheeler. It's full of life and movement. You probably are familiar with it.

On August 2nd of this year the Webb Gallery opened to the public. It contains Mrs. Webb's 18th and 19th century American primitive and academic paintings. There are two-hundred paintings on exhibition and sixty-one known artists are represented. The public and press have been most kind to us. Perhaps you saw the August 2nd and 7th The New York Times and the August 15th issue of TIME Magazine or other publications? Enclosed is a catalog of this collection.

Until I hear from you, with best wishes,

Sincerely yours,

Bradley Smith
Bradley Smith
Ass't. to the Director

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 11, 1960

Mrs. Stanley Pearle
6607 Desco Drive
Dallas, Texas

Dear Mrs. Pearle:

Thank you for your purchase of October 11th.

We note, however, that New York City Sales Tax was inadvertently omitted from the sales slip. If the prints had been shipped the freight charges would be more than the tax of \$3.60.

We are enclosing our copy of the sale, and would appreciate your signing it and returning it with a check of \$3.60.

We trust we are not inconveniencing you in any way, and thank you for your kind cooperation.

Very truly yours,

MB/ig
enc:

Myron Bell

October 12, 1960

Mr. & Mrs. D. Paul, Jr.
Kansas City Art Institute
4415 Warwick Blvd.
Kansas City 11, Mo.

Dear Mr. Paul:

Immediately after you were good enough to telephone me we communicated with Berkeley and with the Midtown Gallery. The painting was picked up this afternoon by the former and is being shipped to you directly.

I am enclosing our consignment invoice together with the photograph of the painting listed there-in. Through an error the area photographed was incorrect and I'm now enclosing the one of GARGOYLES #VI, one of the latest paintings produced by Gattner and on-route to you at the present time.

I hope you will forgive the delay etc. but we have been struggling through a rebuilding program which became a major project unexpectedly, with a combination of masons, carpenters, painters, electricians etc. all of whom got into each others hair and collectively into mine. Moreover, we were obliged to store our paintings in safe hide-aways which made it impossible to locate or reach any object until the paint pots were removed from the upper premises.

This is in explanation of the delay and the mistaken photograph. I hope you will bear with us -- and I hope the exhibition will be a great success.

Sincerely,

EGH/lg
enc1

ARTIST	TITLE	MEDIUM	SIZE	VALUATION
Soutine	Haunted House, 1921-2	oil	31x31 1/2	20000.
	** Femme Assise, 1925-6	oil	37 1/2 x 24 1/2	25000.
	Still Life in Chair, 1916-17	oil	30x21 1/2	15000.
	* Femme Au Chien, 1917	oil	29x21 Valentine	20000.
	Femme Couchee	oil	21x32 Valentine	18000.
	* Messenger Boy in Red Uniform (Hotel Messenger Boy)	oil	27x20 1/2 Feigl	25000.
Spencer	Studio Table, 1925	oil	37x29 Knoedler	3500.
Thom	White Barn	oil	22x38 Midtown	400.
Weber	Three Women	oil	21x21 Rosenberg	3500.
	Advice	oil	Rosenberg	
	Two Trees, 1930	oil	20x24 Rosenberg	1800.
Bone	Spanish Good Friday	etch.		250.

** Galerie Charpentier 100 Years, 1959

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

To Miss Rose Cathlina P.O. Box 887
Kansas City, Missouri

October 10, 1930

Abraham Rattner	FIGURE 1953 oil 39 x 32 1/2 \$3800
Abraham Rattner	SAG HARBOR #2 1957 45 3/4 x 35 \$3000
Abraham Rattner	OLD SHOES ARRANGEMENT WITH FIGURE # 3 1954 oil 29 x 24 \$2800

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Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York,²² New York

VIA AIR MAIL

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October 24, 1960

Mrs. Robert Silber
4022 East 110th Street
Seattle 55, Washington

Dear Mrs. Silber:

Thank you for your letter.

We have been so preoccupied during the first weeks of the 35th anniversary exhibition that I am somewhat late in replying, and hope you will forgive me. Under separate cover I am sending you a few photographs of drawings and serigraphs by Ben Shahn within the price range you have specified and hope that you will find something of special interest.

I look forward to hearing from you and hope that when you are next in New York you will pay us a visit, and see a large group of Shahn's work as well as examples by the other artists. Meanwhile, I am enclosing with the photographs a catalogue of the current show.

Sincerely,

EGW/12

<i>Little</i>	75.
<i>Calamus 1953</i>	30
<i>Roman Viaduct</i>	150
<i>Orl</i>	700
<i>Sketch for Priapus</i>	700

October 17, 1960

Mr. Frederick A. Sweet, Curator
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Fred:

Much to my embarrassment, I could not remember the name of your hotel and although I checked with Charles Alan and two or three other dealers I failed to get the information. However, since the show is some months off I don't suppose it is a lost cause if I send the material to you at your office.

Meanwhile I communicated with Bradley Smith. His title is Assistant to the Director of the Webb Museum at Shelburne, Vermont and would suggest that you, too, write to him regarding the painting by Charles Sheeler that you wish to borrow for the exhibition. The title is:
"SUN, ROCKS, AND TREES" 1959.

In addition, I thought I would send you the complete titles and dates of the other paintings which you selected at the Gallery:

"POCHADE", 1958 by STUART DAVIS
"EARLY SPRING", 1960 by ISAMI DOI
"RED", 1958 by GEORGIA O'KEEFE
"MOD # 7", 1959 by ABRAHAM RATTNER
"WE DID NOT KNOW WHAT HAPPENED TO US", 1960 by BEN SHAHN
"PRISTINE LAND", 1959 by TSENG YU-HO

We shall set these six pictures aside for you and will await your forms, etc. and your request for photographs.

THE BALTIMORE MUSEUM OF ART

WYMAN PARK
BALTIMORE 18, MARYLAND
CHESAPEAKE 3-7650

October 13, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for granting the loan of the following paintings:

Demuth, Flowers and Cucumbers
Marin, Moosewood Cape Split, Maine
Kuniyoshi, Peaches on Chair
Formal Flower Piece (painting on velvet, c. 1820)
Harnett, Still Life with Lobster and Fruit

In the meantime we have been compelled to postpone the exhibition "Still Life: Fruits and Flowers" until March 7, 1961. The show would then close on April 4. Though we regret to inconvenience our lenders, we are glad that the new dates will also allow us to keep the still life paintings on view longer, and thus give our public a better opportunity to enjoy them. In this way the show will also coincide with a symposium to be held at our Museum by the Federated Garden Clubs of Maryland, who certainly constitute a most appreciative audience.

We hope that we will be able to count again on your generous cooperation, which you so kindly offered us, and would like to ask you to reserve the pictures for us for the later date, if possible.

We will arrange to have the paintings picked up around February 23, but will make more detailed arrangements later.

Many, many thanks for your kind interest.

Sincerely yours,

Trude Rosenthal
Gertrude Rosenthal
Senior Curator

GR:mcs

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

It will be all right to have the painting
picked up any time but October 31 (date & approximate
time)
please let us know a day in advance
We will retain the painting on our insurance policy
Yes ☒ OR No ☐

M. McKellar
~~Mr. John Gordon~~
Whitney Museum

October 18, 1960

Mr. Robert P. Griffing, Jr.
Director, Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

To Secretary of Mr. Griffing:

Mrs. Halpert has asked me to write to ascertain the approximate date that Mr. Griffing is expected in Honolulu after his trip to Japan, etc. Would you please advise me at your convenience.

Thank you.

Sincerely yours,

(Miss) Mildred Cantrell

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

October 22, 1960

Mrs. Harold Thurman
Isaac Delgado Museum of Art
Laleng Avenue, City Park
New Orleans 19, Louisiana

Dear Mrs. Thurman:

There is one Marin painting available now—"CLOUDS AND MOUNTAINS AT EUPSTEIN—TYROL SERIES", 1910.

I am still trying to locate the following two:

"GIRL SEWING"

"HUDSON RIVER PALISADES"

If I cannot find these two above paintings, I shall supply you with two others of the same period. I apologize for not having attended to this sooner and hope it won't inconvenience you too much in the making of your catalog.

Sincerely,

John Marin, Jr.

JM:m

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If it is not too much trouble for you, I should very much like to have the final list you have indicating the loans of which you are now assured, together with the refusals so that I can arrange to withhold from other exhibitions whatever substitutions you may require. It seems to me that on your forthcoming visit we can complete this thoroughly and relax about the exhibition.

My best regards.

Sincerely,

P.S. I note that the address of Charles Simon appears in my letter of October 13th.

P.P.S. This is to confirm the fact that I am holding the O'Keeffe pastel as I promised.

EGH:mc

October 25, 1960

Mrs. Stephen Stone
180 Elgin Street
Newton Centre 59, Massachusetts

Dear Sybil:

The current exhibition has had me hopping and I am now dictating in the quiet of a Sunday evening, or rather Monday morning, after returning from Connecticut where I made a preliminary stab at closing up the house for the winter.

Sara and I are having a preliminary meeting sometime this week when we can manage to get together but are both saving time on the 31st so that we can really get going on the exhibition. I was appalled to learn the Boston Truck charges. Obviously, trucking is a more remunerative business than running a gallery. I sure wish there were a union for art dealers and I bet that you would like to form one for collectors.

It was fun to have you-all here and I think we covered considerable territory. Sara was very pleased with the meeting and I am sure the show will be a knockout. Just as an aside, I learned that the next exhibition at the Museum of Modern Art will concentrate on the "figure". I attended a dinner party last Friday and had a gay time listening to a number of so called avant garde collectors and two members of the Museum of Modern Art. What do you think will happen to all the 14 foot canvases? As a matter of fact, I suggested to two of the collectors that they change the titles on their \$6000 to \$12,000 numbers in order to keep abreast of the times. Fortunately there is enough humor in the art world to offset some of the terrors of the past months. I certainly enjoyed the evening thoroughly and am watching the current reviews in newspapers and magazines with great glee waiting for the new slogans to come. And so, cheerio. I shall see you on the 31st but hope that you will save November 7th for our Abraham Ratner preview and party for the artist-- and that you can stay longer. Of course this includes my pal, Steve.

Sincerely,

EGH:me

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October 18, 1960

Mr. Alfred Barr
Director, Museum Collections
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Alfred:

It seems to me that in the dim past, I either showed to you or discussed with you a painting by Samuel Halpert of Man Ray at his easel painted sometime before the First World War when both artists lived in Ridgefield, New Jersey. I also have a vague recollection that you expressed interest in this. In any event, I am enclosing a photograph of the painting which I just had cleaned and which now looks very handsome indeed. In the event that you had an interest in this and still have, I shall be glad to send the painting to the Museum for your consideration as a gift. On the other hand, if this is only a dream, don't hesitate to be frank about the matter as I will not be offended. And so to make life simple for you, I am enclosing this self-addressed postcard which merely requires your X.

Best regards.

Sincerely,

P.S. Do come in to see the new paintings
in our current exhibition.

EGH:mc

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THE PRINT CLUB

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PHILADELPHIA 3

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October 24, 1960

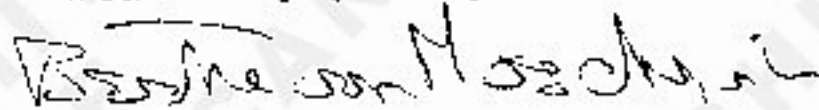
Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert,

We have a client interested in an impression of Ben Shahn's "Patterson." We wondered if you have it in stock, and if so, could you please send it to us.

Also, when it is convenient for you, we shall be glad to have our regular consignment of Ben Shahn prints. I hope that this doesn't inconvenience you, as I know that you have had rebuilding going on. Thank you very much.

Sincerely yours,



Bertha von Moschzisker
Director

BvM/lc

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GALLERIES OPEN TO THE PUBLIC

Patsy Baum

Oct. 10, 1960

Dear Aunt Edith,

I am typing this letter to you during my study hall in school.

Thank you so much for the lovely black evening bag and the change purse. I know I will get much use out of them both, but don't worry, I won't bring them to New York with me!

A few weeks ago, I saw the show "Irma La Douche." It is now on Broadway and is, I understand, a big hit. This Saturday I am going to see "Duel of Angels" with Vivien Leigh.

School is okay, except for algebra, which gives me a lot of trouble, but I hope to get adjusted to it soon.

I hope all your problems at the gallery are straightened out. Incidentally, the mother of one of my boy friends here is the director of a new gallery here! That gives me quite a bit in common with him now - both our fathers are lawyers and our mothers are in the art business!

The bell will ring soon, so I must sign off. I hope you are well. Many thanks, again, for the purses.

Love and kisses,

XXXXXX
"p a b"

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October 24, 1960

Mrs. Paul Makler
Makler Gallery
1634 Latimer Street
Philadelphia 3, Pennsylvania

Dear Mrs. Makler:

It was so nice to hear from you.

Indeed I shall be very glad to cooperate with you in connection with a painting by Horace Pippin. I will remember the picture and will make every effort to place it for you if you will deliver it to the Gallery in the near future. Because there have been no exhibitions in recent years featuring this artist we do not have any "calls" for his work but I am sure that in time we can manage to place "ABE LINCOLN'S FIRST BOOK".

Of course I am very pleased that you continue to enjoy the paintings you bought from us. It is always gratifying to learn that the works of art that we have sold have found the right home. I hope that you are having the same experience in your gallery and wish you continued success.

Sincerely,

EGH:mc

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 64th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

October 18, 1960

LLOYD GOODRICH
Director

JOHN L. H. BAUR
Associate Director

ROSALIND IRVINE
Curator

JOHN GORDON
Curator

MARGARET McKELLAR
Executive Secretary

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

We are pleased to be able to lend for the period November 8 -
December 3, 1960 the following:

58.36 Abraham Rattner Song of Esther Ins. Val.: \$3000
Gift of the Friends of the Whitney Museum of
American Art.

We understand that you will insure it at the above val-
uation and take care of all transportation costs.

Sincerely yours,

Jack Gordon

Curator

JG:epr

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS - A FREE PUBLIC ART MUSEUM - FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191
Cable address: WADATH

October 24, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

At their recent meeting our Art Committee voted to purchase the John Marin drawing, New York, which was earlier in our Collector's Corner. We are very pleased to add this work to our collection.

Would you kindly send us a bill in duplicate including the ten per cent (10%) discount to museums if that is customary? Your asking price for the drawing is \$300., isn't it?

We would also appreciate any information which you may be able to give us about the drawing (previous collections, exhibitions, publications, etc.); that would be very helpful.

With best regards,

Very sincerely yours,

Edward Bryant

Edward Bryant
General Curator

EB:jb

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ARTISTS EQUITY ASSOCIATION, INC.

NATIONAL ASSOCIATION FOR PROFESSIONAL FINE ARTISTS

1650 Dupont Ave., S. * Minneapolis 5, Minn. * Oct. 17, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

TO ALL CONCERNED:

American artists, actors, craftsmen, architects, dancers, composers, writers---all of us in the creative fields---during the past two decades, have looked upon the British Arts Council and its achievements with envy. Supported and encouraged by a government which learned during the war years the value of the creative arts, the British Arts Council has promoted British creative workers in the various fields and brought their work to the attention of the world.

We, in the United States, disappointed and discouraged by some of the abortive or half-hearted attempts of our own government to encourage the arts, have despaired that such an Arts Council would ever come into being. Our politicians and government officials, it seems to us, are not convinced of the value of the arts in building a truly meaningful future for our country. Eventually, when the government has taken care of matters which seem most urgent at the moment---defense, the military, exploration of outer space, atomic energy, etc.---it may get around to the area in which we are interested.

But will that time ever come? Will not the future continue to face emergencies which arise with demands for immediate attention?

Great Britain, in the midst of trying times such as we have never known in the United States, saw the wisdom of promoting cultural and artistic activities. We, at the governmental level, may never see the necessity to enter into the cultural field to any appreciable extent.

Because of our discouragement, should we therefore abandon hope that we could ever approximate or surpass the achievements of the British Arts Council? The Executive Committee of Artists Equity Association, Inc., thinks otherwise. Our thinking is this: Why should we wait for the government? Why should we waste time and money attempting to promote legislation in the cultural fields? Why do we not go ahead, in our typical American way, and do it ourselves?

October 15, 1960

Mr. Robert Berry
541 E. 20th Street
New York 10, New York

Dear Mr. Berry:

We no longer have the book "The Sculpture of William Zorach" in stock, and are writing to save you the trip.

Sorry we could not oblige you this time.

Very truly yours,

IG

Bookkeeping

1822 Avenue E
Billings, Montana
Oct. 20, 1960

Downtown Gallery
32 East 51st St.
New York City

Gentlemen:

Can you direct me to a source where I can purchase reprints of portions of Ben Shahn's mural which is in the Brooklyn branch of the Post Office. One of the scenes I want is called "Picking Cotton" or "In the Cotton Field." The other scene is from within a cotton mill. I don't know the name, the threads crisscross the face of the painting, forming a bold pattern. I shall appreciate your help. Please furnish prices & other information about the reprints. If possible, I hope to purchase them.

Sincerely yours,

Thomas H. Floyd Jr.

P.S. I also have a source listed Moyer Photos, Trenton, N.J. If you cannot help me, perhaps you can forward this letter to them.

ESTABLISHED 1880

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MOument 2-2636

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NEW & RECONDITIONED
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CANOPIES
CANVAS GOODS
TRAVERSE TRACKS
CURTAIN RODS

Oct. 10th, 1960

The Downtown Gallery
32 E. 51st Street
New York 22, N. Y.

Gentlemen:

We are pleased to submit our estimate to furnish and install a complete sidewalk canopy over the entrance to your building as we discussed.

The frame will be an all welded type structure, the (2) forward posts will be square, brass chrome plated.

Color of cloth to be optional and to be selected by you. On either side we will have a valance showing your name.

The cost of the above work finished and installed in a first class and workmanlike manner would be Three Hundred and Eighty-Five (\$385.00), plus 3% N.Y.C. Sales Tax.

We thank you for your inquiry, and await your further instructions.

Very truly yours,

FRANKLIN & WALSH, INC.

Richard B. Rose

RICHARD B. ROSE
Construction Dept.

RBR:gt

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ARTIST	TITLE	MEDIUM	SIZE	VALUATION
Gluckman	Three Women	oil on wood	16 $\frac{1}{2}$ h. x 13 $\frac{1}{2}$ w. ^{Schneider-6}	250.
Hassam	Watermill, 1917		19h. x 29w. ^{Mitch}	3200.
	New England Duck Pond		31h. x 22w. ^{Mitch}	3500.
	Avenue of the Allies, 1918		36h. x 26w. ^{Mitch}	4500.
Lautree	Cafe #58	dr.	17 $\frac{1}{2}$ h. x 14w.	900.
Lechay	Marshland-River New Orleans, La.		22h. x 30w.	200.
Menkes	Girl with Flowers		19 $\frac{1}{2}$ h. x 15w.	200.
Nordfelt	White Goose, 1947		34h. x 42w. ^{Powder-T}	750.
Pascin	Hermine David et Amio, 1914 #5748		28 $\frac{1}{2}$ h. x 23 $\frac{1}{2}$ w. ^{Perls}	7000.
	La Nu Endormi, 1928 #6070		29h. x 36w. ^{Perls}	8000.
	Portrait of Girl (Girl in Blue Hat?)		29 $\frac{1}{2}$ h. x 37 $\frac{1}{2}$ ^{Niveau}	7000.
	Seated Girl with Flowers (Jeune Irlandaise?)		31x25w. ^{Hanne}	7000.
Theodore Robinson	Peasant Girl, 1891		20 $\frac{1}{2}$ w. x 55 $\frac{1}{2}$ h. ^{Mitch}	5500.
	House of Monet		17h. x 23w. ^{Alvord-Alvord}	1800.
Whorf	Lifting Fog	w.o.	31 $\frac{1}{2}$ h. x 39w. ^{Mitch (?)}	300.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

OCTOBER 24, 1960

MISS EDITH HALPERT
DOWNTOWN GALLERY
32 E. 51ST STREET
NEW YORK 22, N.Y.

DEAR MISS HALPERT:

CONFIRMING OUR TELEPHONE CONVERSATION OF THIS
DATE, I TRUST THAT YOU WILL SEND ME A PHOTOGRAPH
OF THE BEN SHAHN BOUCHE THAT YOU ARE OFFERING AT
\$1800.00.

ALSO, PLEASE GIVE ME THE OVERALL SIZE OF THIS
PICTURE AND THE COLORS.

I WOULD APPRECIATE YOUR SENDING THIS TO ME VIA
AIR MAIL SO THAT I RECEIVE IT AT THE EARLIEST
POSSIBLE DATE.

VERY TRULY YOURS,



K. H. BAKER
36 BROAD STREET
OSHKOSH, WISCONSIN

P. S. DO YOU HAVE ANYTHING BY STUART DAVIS IN
THE ABOVE PRICE RANGE, AN OIL PAINTING PREFERABLY?

K.H.B.

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

October 13, 1960

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Here is a copy of our original loan request letter for
4 of your Stella drawings together with a new set of loan
agreement forms.

The drawings will be picked-up on Friday, October 14,
in the afternoon, and would you please send us the originals
of the loan forms, filled out and signed, back at the same time?

Thank you.

Yours sincerely,

Berit Potoker

Berit Potoker
Circulating Exhibitions

Enc: copy of loan request letter of September 7, 1960
4 Loan Agreement Forms

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 24, 1960

Miss Julie Lishka
 1801 N. Edgemont, Apt. 7
 Los Angeles 27, California

Dear Miss Lishka:

Thank you for your letter.

Under separate cover, I am sending you photographs of
 small paintings by Stuart Davis with the prices listed
 below. We also have earlier examples, some in watercolor
 and gouache which range from \$750 but there are very few
 oils available aside from the large one reproduced in the
 catalog of our current exhibition. This is listed at
 \$15,000.

Won't you please return the photographs after you have
 had an opportunity to study them. Many thanks for your
 interest.

Sincerely,

EGH:ms

White Walls ~~1200~~ 1400
 Plan #2 1400 ✓
 Pasorito, 1943 1400 ✓
 Mural Detail Study #2 900 ✓
 Sketches # ✓ 1100 -

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October 10, 1960

Mr. John Foley
155 East 38th St.
New York, N.Y.

Dear Mr. Foley:

Mrs. Halpert turned over to me your moving bills. I believe she told you that your moving men did considerable damage to the stairhall.

Please let me know whether they will make the necessary repairs or whether you want me to obtain an estimate and have the work done.

I hope you are comfortably settled in your new apartment.

Very truly yours,

I. M. SCHWARZKOPF, INC.

Irving M. Schwarzkopf

IMS:aba

cc: Mrs. E. Halpert

THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, N.Y.

October 12, 1960

Artist	TITLE	MEDIUM	SIZE	VALUATION
Austin	Fishing by Moonlight			250.
Davis	Artist in Search of a Model, 1931	Tempera	11x19	500.
Desplau	Portrait Head of Woman	bronze	12"h.	1500.
Elshemus	Landscape	oil	23x28½	500.
Fazzini	Model	bronze	11"h.	200.
Feininger	Evening on the Dunes, 1937	oil	20x31	6000.
Gris *	Abstraction with Guitar	oil	19x14	5000.-10,000.
Graves	Autumn Duck Sitting on Lake Edge, 1953	wo	20x30	850.
Karfiel	Mother and Child, 1941	oil	22x16	500.
	Model at Dressing Table, 1931	oil	16x12	350.
Kokoschka	Hercules, 1933?	oil	26x23	1500.
	Elizabeth Gessinus Visser, 1933	oil	42x34½	5000.
Kollwitz	Two Women	bronze	9½"h.	800.
Kuniyoshi	Japanese Toy Tiger, 1936	oil	36x50	4000.
Lehmbruck	Bust of Woman (copy)	kunststein	20"h.	2000.
	Head of Empforsteingenden Jungling (copy)	"	20"h.	2000.
Levine	Lady with a Pink, 1949	oil	24x20	1500.
Maillol	Venus	bronze	26"h.	1000.
	Seated Nude - plaque	bronze	11½"w.	1500.
Modigliani*	Une Jeune Fille, 1917	oil	29x21	5000.-7500.
Pioasse	Jester, 1905	bronze	17"h.	6500.
Price	A dove Houses, 1943-4	oil	22½x26	900.
	Cattle in River, 1942-2	oil	31x35	1000.
Rodin	Study of a Dancer	bronze	11"h.	900.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CITY OF MINNEAPOLIS
Minneapolis General Hospital
419 SOUTH FIFTH STREET
MINNEAPOLIS 13, MINN.
FE. 2-1176

October 20, 1960

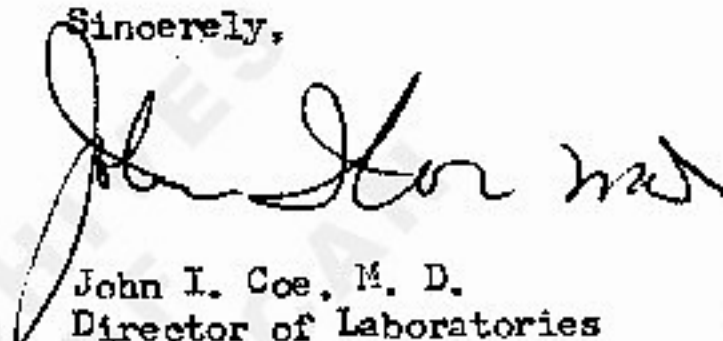
Miss Edith Halpert
Downtown Gallery
32 E. 51 St.
New York City, N. Y.

Dear Miss Halpert:

Enclosed are photostats of the four checks, both front and back, which, together with the check I left while in New York last month, comprise the total payment for the ~~Marin~~ water color. If these meet with your satisfaction I will be happy to have a receipted bill for my own records.

Enclosed also is a check for \$ 200.00 as partial payment on the Kuniyoshi water color. Could you have the picture sent to me at the above address at your convenience.

Sincerely,



John I. Coe, M. D.
Director of Laboratories

JIC:ME
Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RIVERSIDE RADIO WRVR

490 RIVERSIDE DRIVE NEW YORK 27, NEW YORK RIVERSIDE 9-7000

JACK D. SUMMERFIELD
GENERAL MANAGER

RODERICK D. RIBTMIRE
ASSISTANT MANAGER

*PO L
Publicity Street*

October 14, 1960

Mrs. Edith Gregor Halpert
Director, Downtown Art Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

During the coming year, Riverside Radio will inaugurate a monthly guide to its own informational, cultural, and educational programs. It is our plan to supplement the program guide with a selected listing of cultural events and opportunities in the New York City area.

We hope you will agree that the project is a useful one, and that you will be willing to supply us with information about exhibits and special events open to the public and sponsored throughout the year by the Downtown Gallery.

Although we do not expect publication until our broadcasting begins, a few months away, we shall appreciate being placed on your mailing list at this time in order that we may begin organizing our materials well in advance of publication date.

With thanks in advance for your help,

Sincerely,

Lorlyn Thatcher

Miss Lorlyn Thatcher
(Script Editor)

t

and washing them down with rose wine. Oy! The French kids are also eating Corn on the Cob at the DRUG STORE, and there is a popcorn machine there. Incroyable, oui? -- Other notes: we are having to replace the septic tank in Bridgewater: \$600; also the tree on the terrace died, and a new one must be put in: \$350. Why do I have to be a novelist? Why couldn't I own something like the Downtown Gallery?

We ran into a couple of Americans at the Deux Magots last week who told us the Rattners are due back here, and that they bought a house here. But I doubt this, I think they meant they bought a house in New York.

How is your health? Are you definitely going to Hawaii this Christmas? God knows you've really swept your gallery with a clean broom, and high time; I don't know how you could have operated all that time deep in such human debris.

The Jones have acquired two more abstract paintings by some American artist named Paul Jenkins, whose work I've not encountered before. Jenkins lives here; I am not ecstatic about his canvases.

One sunny day last week saw Irwin Shaw for a long lunch--a rather unsettling one since Brigitte Bardot was at the next table, causing much agitation among some of the Americans around, though the French waiters carried on with their customary casual service. Irwin is now like an industrialist, with his secretaries, his mistresses, his house in Paris and in Klosters; he is, however, a very agreeable, amiable guy, but the company he keeps is dreadful; we don't care for the circle he goes with, so I see him alone now and then.

The traffic in Paris, as in all the other capitals in Europe is too much for the city; we drive mostly at night when the streets are quite empty. Daytimes we stick close to the Seine, walking mostly along the cobblestones of the lower embankment near Notre-Dame, and then living an hour or two at one of the cafes, watching the always fascinating spectacle of the sidewalk procession. Not until this fall had we ever been to the gallery that handles Picasso, so we walked over there one day, went in: it looks very recent to me, this Galerie Louise Leiris; it is quite large, handsome in an antiseptic and forbidding way (unlike the other galleries here), and everyone is very hush-hush, and I couldn't get out of there soon enough. . . . I'll end this rambling chronicle and take it to the corner mailbox, get myself some Kent cigarettes (50¢ per pack) at the Tabac-Cafe, and return to Chez Nous to resume work. My dear Virginia and Holly join me in warmest affection, Ever

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October 22, 1960

Mr. Daniel Catton Rich
Director
Worcester Art Museum
66 Salisbury Street
Worcester, Massachusetts

Dear Dan:

Just to make it official, I am enclosing—rather late I should say—our consignment for the paintings O'Keeffe plans to ship to us as well as those which were actually picked up at the Gallery.

I must say that you make Madison Avenue look utterly sick. Your public relations in the way of huge magazine and newspaper spreads is overwhelming. Congratulations. Pete cited some figures of advertising rates in Look and Time. Wow!

Indeed we shall be delighted to cooperate in your "For Collectors" exhibition and I shall welcome your entire curatorial staff during the week of October 31st.

Best regards.

Sincerely,

EGH:mc

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October 12, 1960

Mr. William E. Stewardson
Edmund Cook & Company
190 Nassau Street
Princeton, New Jersey

Dear Mr. Stewardson:

We shall be very glad to cooperate with you and whenever you are ready to call at the gallery we can show you a handsome selection of serigraphs in color executed entirely by Ben Shahn. These range from 175 dollars to 35 dollars, the former large folios in color and the latter small prints in black and white. In addition we have a number of original drawings which will fit into the 300 dollar budget stipulated.

May I suggest that you let me know a day or so before you plan to come in so that we may have the material ready for your consideration.

I shall look forward to your visit.

Sincerely,

EGH:mc

DEPARTMENT OF STATE

The Advisory Committee on the Arts

OFFICE OF THE CHAIRMAN

October 13, 1960.

Dear Mrs. Halpert:

Being fully sympathetic with the problems which you encountered in handling the American exhibit in Moscow and understanding the resultant attitude which you have towards things governmental, I think you will be interested to read and have the enclosed 24th Semiannual Report on Educational Exchange Activities of the U. S. Advisory Commission on Educational Exchange, which includes a statement adopted by the U. S. Advisory Committee on the Arts and sent to the Secretary of State, concerning the selection of art to be sent abroad under official government auspices. Its two main points should please you: (1) that the highest standards of quality should be maintained, and (2) that the opinion of experts should be solicited and relied upon over and above those of government officials.

I hope you will understand that government officials, finding themselves between conflicting pressures, oftentimes have problems to face which cannot always be resolved to the ultimate satisfaction of all those concerned and interested, and I hope also that your willingness to participate in programs in support of international exchange in the arts will not be diminished.

Having enjoyed our brief acquaintance and spirited conversation at luncheon on Monday*, I look forward to visiting you in your gallery on my next trip to New York.

Sincerely yours,

*last week

Warren Robbins
Warren M. Robbins

Enclosure - As stated.

Mrs. Edith Gregor Halpert,
32 East 51st Street,
New York,
New York.

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STEPHEN A. STONE

180 Elgin Street
Newton Centre, Mass.
October 12, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith;

Enclosed is a copy of the bill on the "Sheeler" card. As you see, I wasn't too far off except to the extent that that particular year Spencer did not do the job. You can destroy the bill when it has served your purpose.

May I add my thanks to Sybil's for your contribution to a most delightful week end.

Cordially yours,



SAS: M

Enc.

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October 22, 1960

Mrs. Harold Thurnan
Isaac Delgado Museum of Art
Lolong Avenue, City Park
New Orleans 19, Louisiana

Dear Mrs. Thurnan:

I too am sorry about the difficulty you have had in connection with the exhibition. Unfortunately three other institutions are assembling similar material and many of our pictures are out at the present time and others have been spoken for long ago.

However, I shall withdraw from our current exhibition the great Dove, "ABSTRACTION", of 1910. This will have to be shipped separately as we cannot remove it until the fifth of November. It is very small and can be sent to you air express at little expense.

As for Weber, the only painting suitable is the "COMPOSITION WITH THREE FIGURES" owned by the Ackland Art Center, University of North Carolina at Chapel Hill, N.C. and I hope that you have already made such arrangements.

Wedge To facilitate matters I am filling in the dates on the Marin as well as on the Dove so that all you have to do is telephone Mr. Joseph Sleane, Director at the Ackland Art Center.

Good luck with the show.

Sincerely,

Enclosure: letter from John Marin, Jr.

BGH:mc

Printed by publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

AFA

October 17, 1960

Miss Paula R. Kloster
Curator and Professor of Art
Arizona State University
Tempe, Arizona

Dear Miss Kloster:

Indeed I am familiar both through reproductions and with the actual paintings in your collection which were acquired through this gallery. Your excellent catalogs and supplements have been most informative.

As this is the first gallery to have introduced American Folk Art in the four manifestations and as we have been responsible for obtaining for Mrs. John D. Rockefeller, Jr., the bulk of the collection originally installed in Williamsburg together with a considerable number of additions more recently, our experience with such material is extensive.

We have also supplied a large number of examples in the field to such collections as the Shelburne Museum in Vermont, the Karolik Collection which will be shown very shortly at the Boston Museum, the Garbisch Collection at the National Gallery, and many of the art museums throughout the country. However, we have retained for the Gallery an outstanding cross section of similar paintings and sculpture and as soon as our photographer can supply the prints to us I shall send you the photographs you requested. A number of these objects may now be on exhibition either at the Metropolitan Museum or at the Munson-Williams-Proctor Institute in Utica. Incidentally, if a catalog of the inaugural exhibition at the latter Institute has reached you, you will find that folk art is featured in this show.

I hope that you plan to be in New York so that we may show you many of the objects we have. Also it will be nice to meet you.

Sincerely,

EGH:mc

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE PLessant 2-4678
CABLE ADDRESS: WORCART

October 19, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:


The Worcester Art Museum is planning a second sales exhibiton, "For Collectors" from February 9 to March 12, 1961, under the sponsorship of its Members' Council. The first one held in 1959 was so successful our public is clamoring for another. Actually, we sold about twenty thousand dollars worth of art objects, and we expect to do even better in 1961.

We hope very much that you will be able to cooperate with us again. Practically the entire curatorial staff will move into New York on Monday, October 31, and remain there the entire week. Definite appointments will be made by our staff members in order to minimize the demands on your time.

We would appreciate your considering our problem in advance and putting aside such material as might be available and useful to us. Enclosed is a catalogue of our sales exhibition held in 1959.

With kind regards,

Sincerely,


Daniel Catton Rich
Director

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THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

11 WEST 83 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

MRS. DONALD B. STRAUS, HONORARY CHAIRMAN
WALTER BAREISS, CHAIRMAN
HARMON H. GOLDSTONE, VICE-CHAIRMAN
MRS. E. POWIS JONES, VICE-CHAIRMAN
MRS. ARMAND P. BARTOS, SECRETARY
PETER A. RUSSEL, TREASURER

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October 14, 1960

Dear Mrs. Halpert:

This is to confirm the sale of the Arthur Dove watercolor, ~~OTHER~~ SIDE OF THE POND, LS 596-646.

Would you be good enough to bill the purchaser, Mrs. Donald Straus of 44 East 73rd Street, New York City, in the amount of \$300, less the \$22, rental received. Our bill for the balance of the handling charges is attached.

Many thanks for your cooperation in this matter.

Sincerely yours,

Muriel Davis
Mrs. Daniel B. Davis
Art Lending Service

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

enc.

October 18, 1960

Mr. Austin Kenefick, Jr.
National Blank Book Company
Holyoke, Massachusetts

Dear Mr. Kenefick:

Thank you for your letter. Yes, the wall paint is dry and is already showing signs of wear-and-tear. But I am very pleased with the overall appearance of the gallery and hope that you will be in soon to see us in our sparkling state.

Until our nether regions (basement) are completed and we have clean storage space, could you send us about twenty five (25) copies each of the three notebooks at the specified price of 38¢. I want to give these away immediately and use them for propaganda. Within two or three weeks I am sure that we will be in a better position to store such material and to put it in a conspicuous place on our sales desk.

If you would like to have me ~~check~~ with Peter Pollack whom you met during your visit in Newtown, I shall get for you the name of the organization for you to contact in relation to the sales desks of all the museums and or the University Galleries. In both instances the directors of the institutions are very enthusiastic but unlike Eisendrath will not bother writing for further information.

I look forward to hearing from you. My very best regards.

Sincerely,

EGH/ig

WILFRED G. HULSE, M. D.
350 CENTRAL PARK WEST
NEW YORK 25, N. Y.
—
RIVERSIDE 9-1233

DA 15.60

Dear Mrs Halpern:

My best wishes for the gallery anniversary. You have done and are doing a most admirable job to art and to me.

Did you have my account straightened out? Please let me know!

Sincerely yours

Wilfred Hulse

THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, N. Y.

October 12, 1960

-2-

Artist	TITLE	MEDIUM	SIZE	VALUATION
Soutine	Haunted House, 1921-2	oil	31x34	8000.
	** Femme Assise, 1925-6	oil	37½x24½	15000.
	Still Life in Chair, 1916-17 *	"	30x21½	6000.
	* Femme Au Chien, 1917	"	29x21	5000.-10000.
	Femme Couchee	"	21x32	9000.
	* Messenger Boy in Red Uniform	"	27x20½	7500.-10000
Spencer	Studio Table, 1925	"	37x29	1500.
Thon	White Barn	"	22x38	100.
Weber	Three Women	"	21x24	2000.
	Advice	"	?	1200.
	Two Trees, 1930	"	20x24	1000.
Bone	Spanish Good Friday	etch.		175.

exhibited ** Johna Sharpentier 100 years, 1959

*-These paintings have been questioned by an authority and until decision has been reached, I think it advisable to adhere to lower prices.

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NATHANIEL SALTONSTALL ARTS FUND

BOSTON
MASSACHUSETTS

Trustees

ROBERT H. GARDNER
THOMAS M. MESSER
PHILIP S. WELD

Advisory Art Committee

JOHN L. GARDNER
WILLIAM T. KEMPER
THOMAS M. MESSER

Secretary

NORMAN BURWEN

October 20, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

I am happy indeed that the Webber arrived safely.

So that we may determine whether to consign it at
\$6,500.00 or to sell it outright, would you kindly
let me know what you would pay for it.

Sincerely,

Norm Burwen

1625
4875
NB/mf

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Please include
Ben Stahn's Phoenix
in our comment

The Point Club
1614 Holman
Box 3

THE JUNIOR ART GALLERY, INC.
301 LIBRARY PLACE, LOUISVILLE 3, KY.

OCTOBER 24, 1960

MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

IN MY ORIGINAL LETTER TO YOU, I INADVERTENTLY OMITTED
A PAINTING BY MAX WEBER--"MEXICAN JUG."

THIS PAINTING WOULD ALSO WORK WELL IN THIS EXHIBITION
IF IT IS AVAILABLE. WOULD YOU ADD IT TO THE ORIGINAL
REQUEST PLEASE?

SINCERELY,


JOHN DILLEHAY
DIRECTOR

JD:MM

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CONTEMPORARY PAINTINGS

HOTEL TRAYMORE
ILLINOIS AVENUE AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-3021 - 6-1712

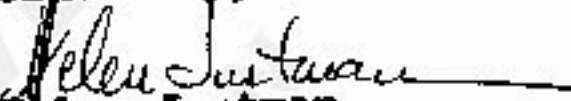
October 19, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

We wish to advise that we are preparing
a statement and an inventory list, and
will return consignment pictures with-
in ten days.

Sincerely,


Helen Justman

Director
MRS. ARTHUR QUINTENFASS

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on both artist and purchaser involved. If it cannot be
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[Encl. Baker 10-25-60]

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/80 (in the third week)

1 CORCORAN GALLERY ** to be picked up 11.

1 - 15 - 61 2 - 26 - 61

Two photographs of each requested.

Rattner	BLACK ANGELS	1960
Davis	LOBBY WALL	
O'Keeffe	FEDERAL	-FROM THE RANCH #1
Shahn	FROM THAT DAY ON	
Tseng Yu-Ho	CURTAIN CALL	1960
Doi	SUTRA INTONATION	1959
Weber	FIGURE WITH BIRD	

they been delayed? Once again thank
you very much for your trouble.

Yours faithfully,

Donald Cox

10, Mill Park Ave.,
Hornchurch
Essex.
England
15th October.

Dear Sir,

Thank you very much for
your letter of the 10th August (egh-k)
but unfortunately I have not yet
received the illustrated catalogues
which you so kindly promised
me. Am I too impatient, or have

THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

71 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

MRS. DONALD E. STRAUS, HONORARY CHAIRMAN
WALTER BAREISE, CHAIRMAN
HARMON H. GOLDSTONE, VICE-CHAIRMAN
MRS. E. POWIS JONES, VICE-CHAIRMAN
MRS. ARMAND P. BARTOS, SECRETARY
PETER A. RUEL, TREASURER

October 20, 1960

Dear Mrs. Halpert:

In the spring of 1962 the Junior Council of the Museum of Modern Art will sponsor its fourth national exhibition, RECENT PAINTING USA: THE FIGURE. This exhibition will explore the renewed interest of American painters in the human figure in recent years. Following the New York showing, the exhibition will be offered to museums in other cities.

We hope that you will be interested in this show and will encourage your eligible artists to submit entries. The enclosed prospectus gives you the details regarding the exhibition. Please contact me if you wish additional forms or further information.

Your help in calling attention to this exhibition will be greatly appreciated.

Sincerely,

Barbara Christy
Mrs. David S. Christy
Chairman, RECENT PAINTING USA

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

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But How?

It seems to us that the saying, "Americans don't know they can't do a thing until after they've done it," applies here! It is a gigantic job, but it can be done. What is our suggested procedure?

There are organizations already in existence for every kind of creative worker. To name a few out of a dozen or more, there are the American Institute of Architects, Actors Equity, American Craftsmen's Council, National Society of Interior Designers, Artists Equity, etc. Why cannot these organizations come together at the top and form an American Arts Council?

Each organization would remain autonomous, but each would be represented on the Board of Directors of the central Council. At the grass-roots level, every member of participating organizations would automatically become members of the American Arts Council, with a voice through their delegate on the Board of Directors. This would work to the advantage of the member organization as well as to the advantage of the Council itself. How? Most of the participating organizations are not trade unions and because of the nature of their members' work very possibly never can be. Persons who have stayed out of organizations, because they saw no advantage in belonging, would realize the value of such affiliation since it would enable them to participate in a movement of value not only to themselves but to the entire country. The Arts Council, with the solid backing of all creative workers, could operate much more forcefully on a national and international level.

The next question is: How could the Council be financed?

The Executive Committee of Artists Equity Association, Inc., suggests that from the dues of members, a per capita amount of \$1 annually would be ear-marked for membership in the Arts Council. Thus an organization with 5000 members would forward \$5000 to the Council. A rough estimate of the combined memberships of all creative workers' organizations would total well over 100,000. (The American Institute of Architects alone has 14,000.) As a beginning, at a most conservative estimate, this would mean \$100,000. Once begun, the Council could solicit funds from foundations since its efforts would be educational rather than attempts to affect legislation.

Who would direct the activities of the Council?

The General Director of the Council should be a top person, interested in the arts, though not necessarily, and perhaps preferably not, an artist, craftsman, actor, composer, author, etc. (One thinks immediately of such a person as Senator Fulbright, were he available.)

Headquarters? Washington, D.C., would seem the logical place.

What could such an American Arts Council do?

October 18, 1960

Mr. Jack Schulman
38 North Main Street
Gloversville, New York

Dear Jack:

I cannot tell you how very much touched I was with your gift of flowers and how appreciative, if embarrassed, I was when you acted as host at the dinner party which followed our official opening of the 35th Anniversary Exhibition.

With all my problems of recent months, it is most reassuring to feel the warmth of friendship and I am especially grateful at this time.

Sincerely,

EGH:mc

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THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

October 19, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Thank you for your letter of October 17. We already have the blanks for the Stuart Davis "Pochade" and the Abraham Rattner "Job #7". I am enclosing four more blanks for the Isami Doi, the Georgia O'Keeffe, the Ben Shahn and the Tseng Yu-Ho, which I selected when I was in the galleries the other day.

I shall write to Bradley Smith for the Sheeler.

It was good to have a little visit with you.

Yours sincerely,



Frederick A. Sweet
Curator of American Painting and Sculpture

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WICHITA ART MUSEUM

819 STACKMAN DRIVE WICHITA

October 24, 1960

Mr. Myron Bell, Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mr. Bell:


We have received the shipment of works of art for the sales-rental gallery to be sponsored by Wichita Art Museum Members, Inc. The signed receipt is enclosed. Condition upon unpacking was as follows:

CONDITION NOTES

Arthur G. Dove, "Along the Shore," watercolor. Good.
William Zorach, "Late Autumn, - Maine," watercolor. Good.
Bernard Karfiol, "Symphony Mood," oil. Frame slightly abraded, dirty and fingermarked.
Ben Shahn, "See Not," gouache drawing. Good.
Paul Burlin, "Composition 1950," watercolor. Glass cracked close to frame lower left corner.
Max Weber, "Church in Roslyn," oil. Linen mat dirty and fingermarked, probably will not clean. Fine scratch across left center of painting.

Subject to your approval, it is understood that these works may be sold or rented over a period of seven months. We interpret the phrasing of your statement on terms ("Spec. 10% Museum Purchase discount") to mean that, if sold, ten percent of your listed price may be deducted by us, and ninety percent would be remitted to you.

Sincerely yours,


Richard Grove
Director

RG:ag

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53RD STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

PORTER A. McCRAY
DIRECTOR OF CIRCULATING EXHIBITIONS

October 24, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I want to thank you for lending your superb Joseph Stella drawings to our circulating exhibition, THE DRAWINGS OF JOSEPH STELLA. It is a pleasure to tell you that, before the drawings are seen in other museums around the country, they are on view here, in The Museum of Modern Art, until November 13th. I hope you will have an opportunity to see them.

Stella's gift as a draughtsman, and the tenacity with which he cultivated it, is only gradually becoming known. I feel that for the public an agreeable surprise is in store, and of a sort which the artist himself might have desired.

Yours sincerely,

Porter

Porter A. McCray

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October 19, 1960

Mrs. Esther Robles, Director
Esther Robles Gallery
665 North La Cienega Boulevard
Los Angeles 46, California

Dear Mrs. Robles:

Now that we have finally opened our 35th Anniversary Exhibition after completing an extensive rebuilding project, I am getting at my correspondence.

Frankly I just do not recall that you made any specific selection during your visit last Spring. I do recall, however, that I mentioned our unofficial arrangement with Felix Landau who ostensibly represents us in Los Angeles. However, I shall be glad to cooperate with you in an exhibition of this kind if I can possibly locate the paintings by Stuart Davis and Charles Sheeler. The latter has only one unsold picture in the Gallery and we are not releasing it under any circumstances because we must have an example of his work on hand for those who are interested in seeing what this important artist has contributed to contemporary art. There are only three Stuart Davis pictures now in our possession, two of which are included in the current exhibition. If you would like to borrow examples of these two artists I shall be glad to send you names of owners in your locale to reduce expense. I can, on the other hand, lend you a Dove as we have a small group of his paintings still available. A catalog of the exhibition is enclosed, but neither of the Davis paintings listed can be sent out.

Please let me know your wishes in the matter.

Sincerely,

EGH:mc

It occurred to me that with the housing apartment matter, we might have an excuse for getting Fredick out of Apartment 3 C based on the complaint we received from the department. I still dislike the idea of his making a one room apartment function for housekeeping and getting away with the incredible rental of 80 dollars. I should also like to offer the 5 H apartment to Fretwell now that Foley has moved. I shall take over that apartment and would also like to have Fretwell's for my new assistant who can then supervise the building in my absences as I expect to be away for considerable periods during the next year.

I shall appreciate anything you can do in this connection.

Sincerely,

EGH:mc

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Writings → Mrs. Max B.E. Clarkson

Albright Art Gallery - Members Gallery
Selected 6/21/60

Shahn

Mask 110.

Algerian Memory 35.

The Scientist 35.

Kuniyoshi

Prone Dwg. 375.

Zorach

Low Tide - Robinhood Cove #41 W.C. 600.

Autumn Day #170 " 300.

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October 24, 1960

Dr. Wilfred C. Hulse
350 Central Park West
New York 25, New York

Dear Dr. Hulse:

Thank you for your letter and your very kind sentiments. Frankly, the numbers 35 frighten me somewhat and recall the long, long struggle to help establish American Art and art of high quality devoid of all the "novelty" elements. They also recall the many wonderful contacts I have made during the years with individuals in all parts of the country in various callings, of various backgrounds, and various economic levels-- all of whom have a true rapport with true creativity. And so, I thank you for being in this group and helping in the development of a climate in this country so helpful to artists who pursue their own inner and outer vision.

Getting down to more material matters, I'm enclosing our current statement of your account to indicate that your figures coincide with ours. We are still struggling with the problem and hope to have the situation completely straightened out before the end of the year.

I hope you will come in to see us soon and I certainly hope that you will accept our invitation to meet Abraham Ratner and to see his one-man exhibition at the preview, Monday afternoon, November 7th (5 to 7 p.m.). I will look forward to seeing you.

Sincerely,

EGH:mc

October 19th, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I am writing to you in connection with our second Collectors Club ART FAIR which will open December 3rd and run into January. I hope that the Downtown Gallery will again be interested in participating in the exhibition. I am going to be in New York the first week of November and would like, if it is agreeable to you, to stop in and see you Tuesday afternoon, November 1st.

Since Martin Friedman's exhibition PRECISIONIST VIEW IN AMERICAN ART will be on during the ART FAIR, we are considering a precisionist wing of the latter. Martin has mentioned to me a Sheeler lithograph which he says is both rare and expensive but which you might have and might be able to lend; also Niles Spencer graphics.

In any case I shall look forward to seeing you and, unless I hear from you to the contrary, I shall assume the Tuesday afternoon appointment is ok.

Sincerely,

Huldah Curl

Huldah Curl
Assistant Curator

17 Oct. 1960

Mr. Abraham Ratner
Michigan State University
East Lansing Mich.

Dear Mr. Ratner,

I wrote a letter to you last month
requesting several of your paintings for a
Fine Arts Festival that we are to have
at our college the last of February.

As yet I have received no answer.

We must know who will be represented
in this show by the 1 November as
the brochure must be prepared for
distribution.

We would very much like to have
three of your paintings. This Fine Arts
Festival will be our first and we are

311 N. New St.
Madison, Wis.
October 14, 1960

Dear Mrs. Halpert,

I sent some photographs and a description list of the articles which I would like to sell. I had a letter saying that the gallery was closed for July and August and photographs were returned with the letter. The letter stated that you would no doubt write me when you returned, and I have been hoping to hear from you. I could send the photographs again if you would like me to.

I explained in my first letter that your name and address of the gallery was given to me by The Art Institute of Chicago. I also explained why I wanted to sell these articles. My health isn't too good and I need the money for doctor bills

C

Institute of Contemporary Art

Soldiers Field Rd., Boston 34, Mass.

October 24, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Boston Truck picked up the two works
by Ben Shahn this morning and have promised
delivery to you either tomorrow or Wed-
nesday.

Would you please see that the enclosed
receipt is signed and returned to us.

Thank you so much again.

Sincerely,

Winifred Macnish
Winifred Macnish

WM
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 25, 1960

Mr. Earle Grant
2922 Nichols Street
San Diego 6, California

Dear Earle:

So I have to hear of you indirectly. You are a naughty boy. However, I am very glad to send you the appraisal requested by your new director. I'm enclosing two copies so that you may supply him with one and retain the other for your files.

What have you and Pliny been up to? Don't you ever come East or are you both ignoring your old pal. I should love to see you and hope that you will be flying in any minute. Best regards to you and Pliny.

Affectionately,

EGH:mc

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October 21, 1960

Miss Harriett C. Mathews
Picture Section
America Illustrated
United States Information Agency
Washington, D.C.

Dear Miss Mathews:

Thank you for the copy of America Illustrated with the excellent article on William Zorach and the reproductions of the paintings by Charles Sheeler, Stuart Davis, and John Marin.

Would you be kind enough to send a copy of the magazine (if you have not already) to William Zorach whose address is as follows:

Mr. William Zorach
276 Hicks Street
Brooklyn, New York

I would also appreciate it if you would send copies to the following:

Charles Sheeler
Bow's Lane
Irvington-on-Hudson,
New York

Stuart Davis
15 West 87th St.
New York, N. Y.

John Marin, Jr.
4 Downtown Gallery
32 E. 51 Street
New York, N.Y.

I trust that this will not inconvenience you too greatly.
Thank you for your kind cooperation.

Sincerely,

ECM/lg

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October 25, 1980

Mrs. Shirley R. Rice
324 Marigold Avenue
Corona del Mar, California

Dear Mrs. Rice:

In reply to your letter of October 18th, the catalog for the 1931 Shahn exhibit is out of print.

I am sure that if you will check with your local museum library or the bibliographies in recent books on Ben Shahn, you'll be able to find all the reference material that you require.

Very truly yours,

Myron Bell
Associate Director

MB:mc

October 17, 1960

Mr. Bruce St. John
Wilmington Society of Fine Arts
Delaware Art Center
2301 Kentmere Parkway
Wilmington 6, Delaware

Dear Bruce:

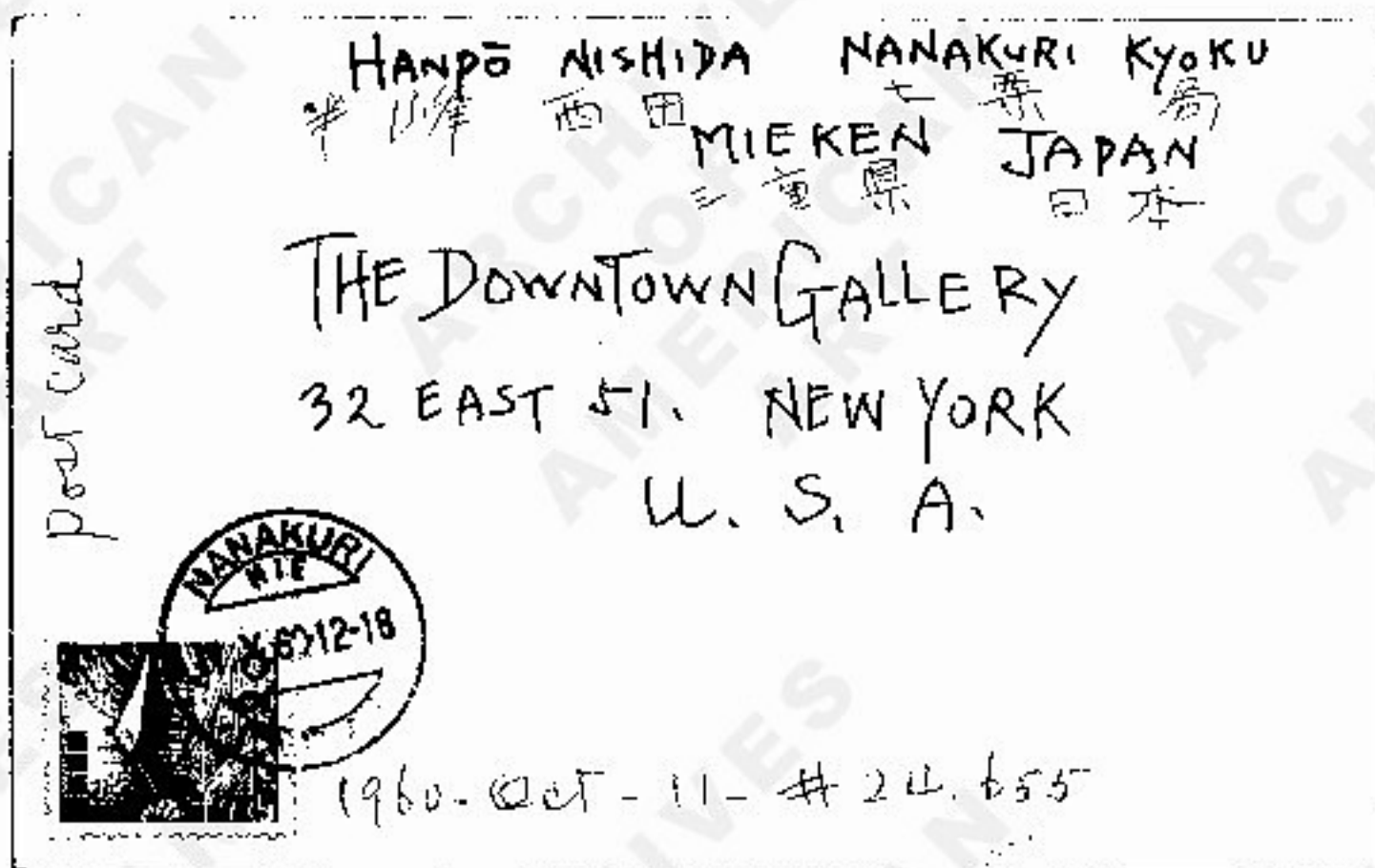
It was nice talking to you and I look forward to seeing you later in the month. Meanwhile I am sending you what material I have available on Max Weber.

You will note in the enclosed catalog that I have marked several of the reproductions, two of which will fit into your first category. As to date, "LA PARISIENNE" is at the Gallery and "COMPOSITION WITH THREE FIGURES" has recently been acquired by the Ackland Art Center at the University of North Carolina. For the 1940's period, I thought "EXOTIC DANCE" would make an excellent representation. This was purchased during our exhibition by Mr. and Mrs. James Schramm whose address is:

2700 South Main Street
Burlington, Iowa

As an alternate, "ACROBATS", 1946, might serve the purpose. This is in the Gallery at present and will probably be more easily available. I should also very much like to see one of the Cubist-Abstractions. One of the best of this kind is "NEW YORK AT NIGHT". Unfortunately, I have been unable to obtain a photograph of this painting but when you are in New York, I can show you our book record together with the original picture. Since this too is easily available at the Gallery, I suppose it can wait for that occasion.

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for 'appraisals'

October 24, 1966

Mr. Earle Grant
2022 Nichols Street
San Diego 6, California

Dear Mr. Grant:

I am glad to give you the current valuation of
the painting by Karfiol, entitled "MODEL IN REPOSE".
To the best of my knowledge, the figure is \$450.

Sincerely yours

RCG:emo

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1801 N. Edgemont, Apt. 7
Los Angeles 27, California

October 17, 1960

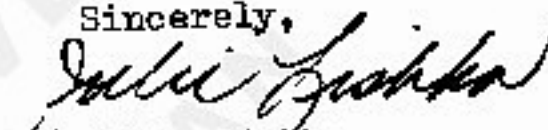
Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

Thank you for your recent pamphlet on your 35th anniversary exhibition. I am interested in Stuart Davis work, and wonder about the prices of his paintings. I should like to start a collection but am somewhat limited in funds.

Thank you.

Sincerely,


Julie Lishka

October 12, 1960

The First National City Bank of New York
Park Avenue 52nd Street Branch
New York 22, N.Y.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

I am very pleased to act as reference for Mr. Myron Ball who
has entered our employment less than a month ago but whom I
have known for a long period of years.

We have checked into his more recent background and have
received most satisfactory recommendations.

Sincerely yours,

Edith Greger Halpert
Director, Downtown Gallery

EGH:mc

Xite
ART LENDING SERVICE
of the MUSEUM OF MODERN ART
21 West 53rd Street
New York 19, N. Y.

OUT

(3) GALLERY COPY

DELIVERED THE FOLLOWING ITEMS

ON: 10/21/68
TO:

Date:

Order No:

DOWNTOWN GALLERY
32 E. 51 St.

FL 3-3707

The undersigned acknowledges receipt of the following items heretofore delivered and/or consigned to the Art Lending Service of the Museum of Modern Art:

ALS NO.	ARTIST	TITLE	MEDIUM	VALUE
596-645	Seymour DRUMLEVITCH	SUNAR WALL	collage	\$300
596-654	William ZERACH	YONKITE VALLEY	wal	\$500

The undersigned reserves the right to inspect the returned articles and to make claim for damages in writing within ten days of the date of the receipt by the undersigned of the aforementioned articles. If they are found not to have been returned in satisfactory condition, it being understood and agreed that if such a claim is not made within such period the Art Lending Service of the Museum of Modern Art is released from any and all responsibility with respect to such articles.

Date Received

10/21

(Signed)

for

Gallery

(THIS copy is for your files; please sign and return the white copy.)

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NATIONAL BLANK BOOK COMPANY
HOLYOKE, MASSACHUSETTS

Data Processing Accessories
Visible and Machine Bookkeeping
Snap-A-Part Forms
Loose Leaf and Bound Books
EYE-EASE and 20/20 BUFF Forms



October 12, 1960

Dear Mrs. Halpert:

We can make available to you the Shahn, Sheeler and Davis notebook covers for your publications desk at a cost of 38¢ each. The suggested retail price is 75¢.

Had a nice note from Mr. Eisendrath at Washington University, and we were happy to send him a complimentary set.

Hope things have settled down; that all the contemporary wall paint is dry; and that you are feeling much better.

Sincerely,

Austin Kenefick, Jr.
Austin Kenefick, Jr.
Product Research

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the curator, intended to write to Mrs. Webb about it but I suggested that he get in touch with you instead in the hope that you can approach Mrs. Webb in the near future.

I think it would be important to have this painting shown, particularly at a time when the Shelburne is closed to the public. It will also be important for Sheeler to be represented as he is no longer able to paint and the inclusion in a show of this kind helps keep him before the public. Please see what you can do. Incidentally, I was in the air-lift party last night to attend the opening at the Munson-Williams-Procter Institute and was delighted to see Shelburne stealing the thunder in many sections of this magnificent new museum. No doubt a catalog will be sent to you by Richard Melanathan, the director. Several of your loans are reproduced.

My very best regards— please let me know about the Sheeler painting when convenient. I would also suggest that you write directly to Mr. Sweet at the Institute. The full address is:

Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Sincerely,

EGH:mc

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October 12, 1960

Mr. Gordon Washburn, Director
Carnegie Institute
Department of Fine Arts
4400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Gordon,

Please forgive me for being so tardy in replying to your very charming letter of September 30th. As you may have noticed from our exhibition announcement we have just reopened the gallery with the first show. Actually more than a month later than during the previous thirty-three years. For the thirty-fifth anniversary I thought it would be nice to do a little face-lifting in the gallery and unwittingly embarked on a bit of rebuilding which developed into a major enterprise -- causing a complete halt in our activities. We finished just in time for cocktails yesterday and I'm now back at my desk attending to "business as usual." This long preamble is in explanation for what might appear an inexcusable delay in connection with my correspondence.

I'm delighted that you plan to be in New York for almost two months. I shall be delighted also to cooperate with you and on this occasion can set aside outstanding examples by our artists who came through royally for this anniversary. May I suggest that you telephone me after you arrive to advise me what day and time would be most convenient for you so that I can make my arrangements accordingly.

Meanwhile, I have been making inquiries among friends and acquaintances in the hope of finding a small apartment for you and Mrs. Washburn. Now that so many Americans are orientally minded and their vacation trips are of longer duration I'm still in hopes that someone who is not a Jet adherent plans to stay abroad for more than two months. I shall communicate with you immediately if anything interesting develops.

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WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-00)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

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1960 OCT 18 PM 12 43

NR 570 LEXINGTON AVE

PT066 MA164

M DLA086 PD AR DULUTH MINN 18 1014A CST

MISS EDITH HALPERT, DIRECTOR DOWNTOWN GALLERY

32 EAST 51 ST NYK

NEED PRESENT ADDRESS OF ABRAHAM RATTNER WIRE COLLECT THANK

YOU

R DALE MILLER CHAIRMAN DIV OF HUMANITIES UNIVERSITY OF MINNESOTA
DULUTH.

Sent
10/18/60
mc